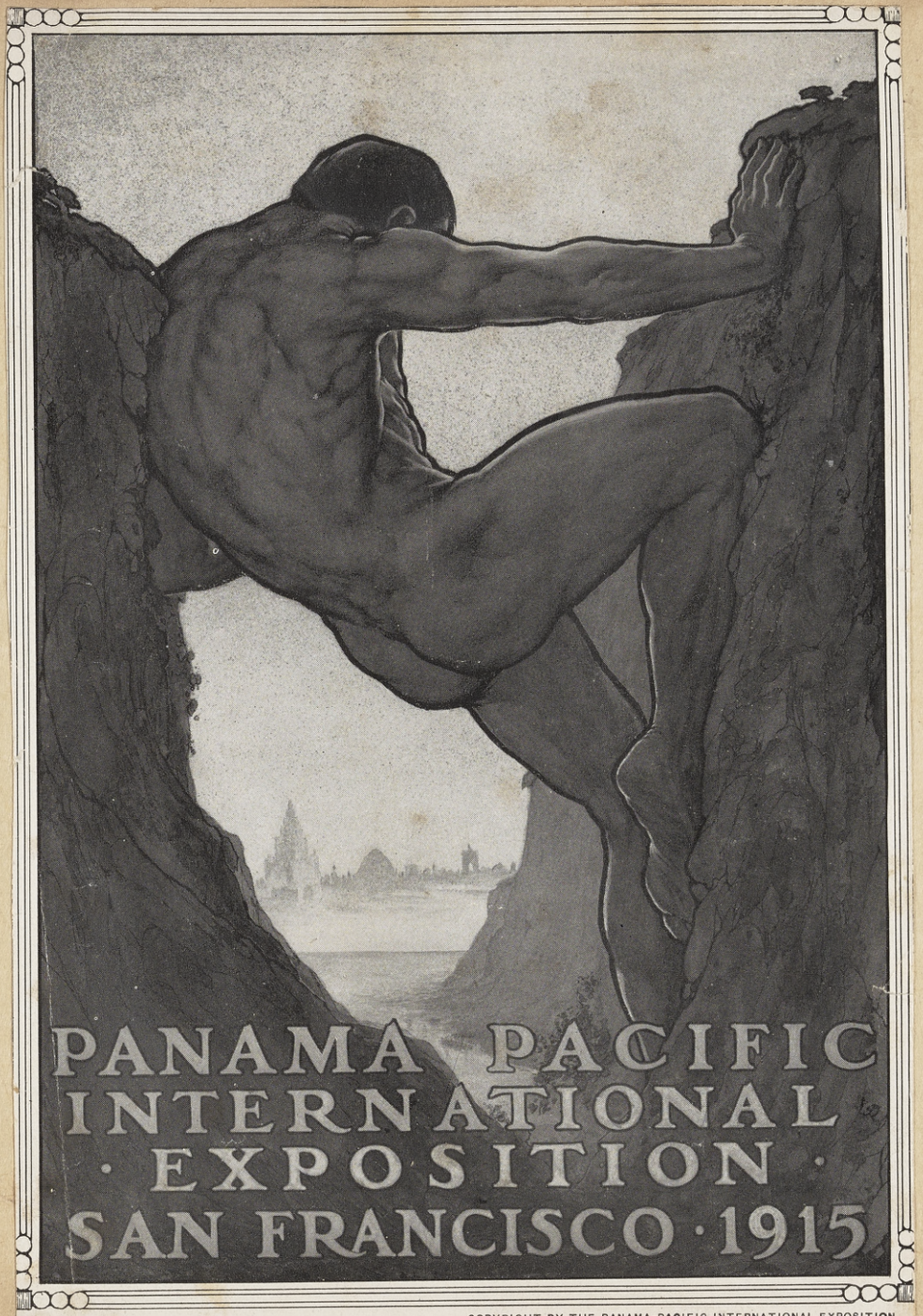
SUBSCRIBE FOR LIBERTY BONDS

Painter of "The Spirit of '76" Dead

CLEVELAND (Ohio), October 11.—A. M. Willard, painter of the famous picture "The Spirit of '76" died at his home here today, aged 81 years. Death was due to heart failure.

ROSA BONHEUR CENTENARY.

The hundredth anniversary of the birth of Rosa Bonheur, the world-famous animal painter, is being observed in Paris with an exhibition at the Salon of the Champs Elysees. There are arranged in a group sixteen of her oils, besides ten drawings, four water colors, thirteen sculptures and a series of lithographs. Different museums and private collectors have contributed to make the exhibition complete.—Boston Transcript.



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THE THIRTEENTH LABOR OF HERCULES

This poster, designed by Perham Nahl, won a prize in a recent competition conducted by the Exposition. The god is shown forcing apart the walls of the Culebra Cut. Below him lies the Canal, and on the horizon rises the Dream City that is to celebrate the completion of the herculean task

ANNOUNCE 1915 POSTER AWARDS

Drawings of Perham Nahl and J. C. Leyendecker Chosen by Exposition Directors.

Announcement was made yesterday by the Panama-Pacific Exposition that the winners of the competition for two designs for 1915 posters are Perham Nahl of Berkeley and Joseph C. Leyendecker of New York.

Some time ago the exposition invited eighteen leading poster artists of the United States, of whom six are Californians, to submit sketches for the two official posters. Sixteen of the eighteen responded, submitting forty sketches, which were reviewed by the committee on exploitation, and the choice narrowed down to twelve designs.

These twelve were then reviewed by a committee composed of Jules Guerin, George W. Pelham, J. D. V. Trask, William B. Farrell and George H. Perry. The quality of all of these sketches was so high that the committee had difficulty in making a final choice, but the exposition believes now that it has two posters which will attract the attention of the world.

The designs are entirely different. That of Nahl is simple, rugged, strong and unforgettable, while that of Leyendecker is extraordinarily beautiful in composition and color.

* * * *

One of the largest elevator manufacturing concerns in the country has made application to the exposition management to install a series of elevators in Machinery Palace. They will carry visitors free of charge to quite a height in the building in order that sightseers may be given a free and unobstructed view of the interior of the largest of the exhibit palaces.

* * * *

Rapid progress is being made on the exposition auditorium at the civic center. The steel is erected and it is estimated that the building, as a whole, is about 25 per cent completed.

WAR POSTER OF GIRL BRINGS HUN THREATS

Miss Marion Hoyle, San Francisco Artist Who Aids Recruiting, Receives Warning Letter

Threatened in anonymous letters from "the Hun in our midst," Miss Marion Hoyle, a San Francisco artist, whose studio is at 12 Geary street, yesterday became an object of special interest to the Federal Secret Service, to the special agents of the Department of Justice and to Colonel John Gardner, U. S. A., and all his recruiting staff at 660 Market street.

Miss Hoyle has painted for Colonel Gardner's recruiting service a large and soul-stirring poster that has not yet been seen in public, but will be placed all over the bay cities as a companion picture to P. N. Beringer's now familiar "They Mutilate."

TELLS TRUE INCIDENT.

"They Crucify" is the title of Miss Hoyle's remarkable painting. It portrays an actual incident of the Hun horrors in Europe witnessed by Sergeant Albert Goad of the British recruiting mission stationed in San Francisco.

Scarcely were the lithographed proofs of Miss Hoyle's picture off the press when she received the first threatening letter, warning her that some thing is likely to happen to her very suddenly for thus portraying German frightfulness.

Government agents expect to unearth one or more pro-Germans among the employees of the firm lithographing the poster or having access to its work rooms.

Colonel Gardner says no stone will be left unturned to drive from ambush "the Hun lurking in our midst."

SCOFFS AT DANGER.

Miss Hoyle, who lives with her mother at 1534 Sutter street, is an American girl through and through. She scoffs at the danger that skulks about her. She is heart and soul with the fellows fighting "over there." She is proud of doing her best to help win the war. Yesterday she said:

Let us picture German frightfulness everywhere. In order to break through stony indifference the picture is the thing. We should not harbor any childish illusions at home while our soldiers could tell us, even now, of the horrible meaning of "Hun mercy."

I declined to follow minutely Sergeant Goad's description of the woman's positon, for the reason that I wished to remove from the women of Belgium any stain of degradation unmercifully forced upon them by their captors.

I only hope my painting, when it appears on the streets, will stir the hang-backs and duty-dodgers to enlist.

HERE is the poster depicting German frightfulness and drawn for the Army Recruiting Service. This poster resulted in a threatening letter being sent to Miss Marion Hoyle, the artist, whose picture is shown below.

Fine art is blind to the hand and the purse together - Ruskin.

CARMEL, CALIFORNIA

Antonio Corsi, Most Famou Artists' Models

Oct. 20.

Remember Corsi? He of the flowing locks and penetrating eye; he, who by his singular appearance and bearing frightened the children, and caused people to turn and gaze after him on the street. But we got used to him after while, and learned to like him.

Read what the Pasadena Star says of the gentleman:

Antonio Corsi, upon whom

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At the school here Corsi has his noted co of costumes and the of himself in mult guises.

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Personally Corsi is a very eeable chap, as English artists say—and he has posed for the best of them. Not a few have spoken of him as a genuine inspiration to them. Virginia Calhoun, the writer, declared of him that "he is responsive to every thought-wave that plays upon him and reflects back that thought in facial expression, gesture and in pose with telephatic rapidity, or sustains it for an amazing length of time."

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Oct 22 1924

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Sept 4 1921

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Tribute From

Members of the buried Corsi and at his grave gave him fare well tribute. Seventeen nations were represented at his funeral, which was held Thursday. Shortly before his death he had expressed a wish to sell his collection of mementoes that he might pay his own funeral expenses; but this did not come about. Corsi

Miss Edwina Dupre Devendorf, Oakland sculptress, whose lack of hearing does not interfere with her work engaged in modeling bust of a small boy.

GIRL CONQUERS CAREER UNDER DISADVANTAGES

Deprivation of Hearing Fails to Prevent Mastery of Art

STUDIES IN BELGIUM

Sculptress Carries On Work in Oakland War in Europe Interrupted

OAKLAND, September 3.—Hearing plays no part in the life of Miss Edwina Dupre Devendorf, sculptress, living at 1202 Hampel street. For when fate did not allow her the sense of hearing it gave her in compensation a talent for an art which depends solely on the sense of sight.

The only occasions when her lost sense might be brought into use is in speaking with other people, but also in this she has a substitute—lip reading—at which she is an adept. Her speech has nothing of that loud quality which is characteristic of the deaf.

STUDENT OF SAMUEL

Her talent for painting and sculpture, she says, became apparent at an early age. Later she entered the California School of Arts and Crafts at Berkeley, where she graduated in 1913. With her mother she went abroad to Brussels after her graduation to take up an advanced course. Her ability impressed Charles Samuel, the Belgian sculptor, whose bust of King Albert of Belgium was exhibited at the exposition in San Francisco, and he allowed her to become his only pupil. After ten months of study the war broke out, and Miss Devendorf was forced to leave seven pieces of her work with her

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Sept 4 1921

Develops Talent

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Tribute From Artists

Members of the Los Angeles art colony ...buried Corsi and at his grave gave him fare-...ell tribute. Seventeen nations were repre-...ented at his funeral, which was held Thurs-...day. Shortly before his death he had expressed a wish to sell his collection of mementoes that he might pay his own funeral expenses; but this did not come about. Corsi ...in stone, in painting, in film. Corsi was a model and a good one. He was in Carmel the year that William H. Chase had his art school here, and once since then. To enumerate the number of subjects for which he posed would require a column of space in the Pine Cone; a few of the most important subjects are as follows: John Sargent's "Hosea," Holman Hunt's "Light of the World," Sir Edwin Abbey's "Holy Grail," "End of the Trail," "American Indian."

Corsi was not an educated man. He was keen-witted, sharp-eyed, a poor bargainer. He left no estate. Within the last few months he ran afoul of the prohibition laws, was jailed; illness came upon him. Thus passes a picturesque character. He died among friends.

Carmel Pine Cone Dec 13 1924

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During the past year she has been taking post-graduate work under William W. Manatt at the California School of Arts and Crafts.

PRAISES TEACHERS

Speaking of her work under M. Samuel and Manatt, she said:

"They were the best teachers I ever had. There was no trouble at all in making ourselves understood. In fact, all that was necessary was to show me what to do, and I did it."

An exhibition of Miss Devendorf's work was held last year at Carmel-by-the-Sea. In all she has executed about fourteen pieces, besides a number of paintings. One of her unique canvases is an impressionistic landscape of the wind-buffeted cypresses on the coast of Carmel, done with a common penknife. Her painting, she says, is merely a side line which she does at odd moments as a relaxation from her modeling. Her dependence on sight alone for impressions gives a very vivid sense of color values.

MODELS CHILDREN'S BUSTS

At present Miss Devendorf is modeling a number of busts from children in her neighborhood. This work she is doing entirely on her own initiative for the purpose of attempting the technical problems she would have undertaken under M. Samuel in Brussels had the war not stopped her course in the middle.

"One of my little models," she explained, referring to the children whom she is modeling for her busts, "a little boy, comes into my studio and poses for me as she reads the comic page in the Sunday newspapers. He is a restless little chap and makes it very difficult for me by moving about, but, as I have patience, I follow his movements with my stand and manage to get a great deal of work accomplished."

Following her course under Manatt, and as soon as the political situation in Europe becomes more tranquil, Miss Devendorf intends to return to Brussels to finish her work under Samuel and to travel through all the great European capitals.

She was born in California and is the daughter of J. F. Devendorf of Carmel and the sister of Marian Dupre, who was known widely in this city during the time she was on the stage here.

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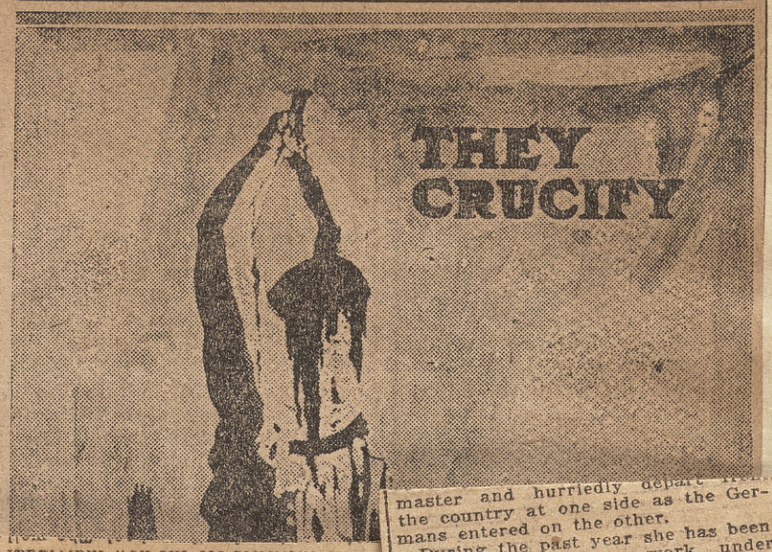

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Time out while the band plays the Queen to Gogebic. Hurrah!

Registration in Hayward High School Increases

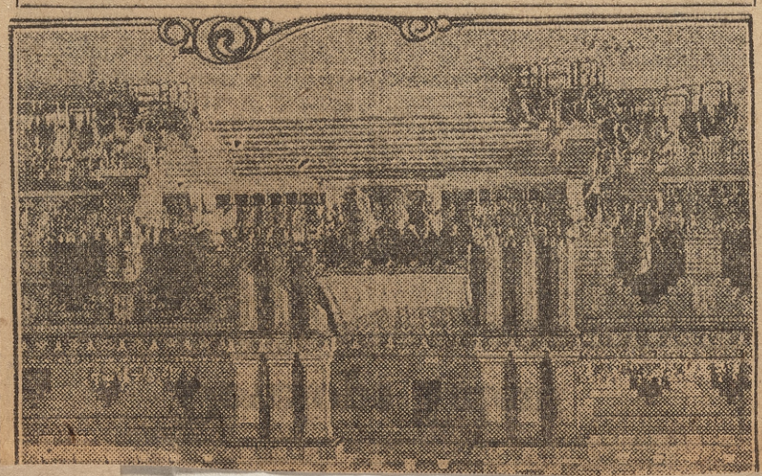
Three Rooms Have Been Added to Care for More Pupils

HAYWARD, September 2.—This year's registration at the Hayward Union High school shows an increase over last year, according to P. F. Johnson, principal, who announces that the fall term will open on Monday. Johnson pointed out that sixty-seven freshmen have enrolled this year as against forty last year. Registration of former pupils will not be finished until Monday, he said.

School trustees are planning to call for bids for the installation of a pumping plant to complete the new water facilities for the new individual

Orpheum Theater To Give Superb Film Spectacle

Scene of royal splendor from "The Queen of Sheba," which will be produced at Oakland Orpheum Theater, beginning Sunday, September 11.



CARMEL, CALIFORNIA

Antonio Corsi, Most Famous of Artists' Models

Oct. 20. 1915

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Read what the Pasadena Star says of the gentleman:

Antonio Corsi, upon whom has been bestowed the title of the most famous model in the world, has returned to the Stickney Memorial school after a most successful season at Carmel, Monterey and San Francisco. At Carmel and Monterey he posed for the class of art students assembled there to attend the summer school under Channel P. Townsley, director of the Stickney Memorial School of Fine Arts. He posed as Indian, pirate, priest; in fact, in a dozen different characters representing the west and telling historically of the progress of the coast from the time of the aborgines, through the mission period up to today. At first it was only contemplated that he should be away four weeks, but the class liked him so well and he liked the country so much that he stayed all summer.

Signor Corsi expects to stay in Pasadena at least another year, and then he may go to Carmel which has won him with its beauty.

While there he acted as model for a beautiful picture showing him as an Indian standing in a jagged hole in the walls of the ruins of Carmel mission. At that mission 460 Indians were buried.

At the school here Signor Corsi has his noted collection of costumes and the pictures of himself in multudinous guises.

He has been the model for some of the most famous pictures in the United States. It has been said indeed that no public building of the last decade was complete without at least a dozen figures of Corsi painted on its walls. The New Amsterdam theatre, New York, boasts fifteen Corsi pictures, the Bostsn library presents him seventy times to the public gaze, and it would be monotonous to count the reduplications of his stalwart form that adorns New York's hall of records within and without. The McKinley memorial windows for the Canton church show the sun fhining through him four times, and the Metropolitan museum revels in him. He is troubadour, monk, Indian, devil and god.

Personally Corsi is a very agreeable chap, as English artists say--and he has posed for the best of them. Not a few have spoken of him as a genuine inspiration to them. Virginia Calhoun, the writer, declared of him that "he is responsive to every thought-wave that plays upon him and reflects back that thought in facial expression, gesture and in pose with telephatic rapidity, or sustains it for an amazing length of time."

Dec 1924

Antonio Corsi, Famous Model

There died in Los Angeles recently the world's most famous artists' model, Antonio Corsi. From London to San Francisco Corsi had been for years a familiar figure in nearly every prominent artist's salon, and artists will tell for many years of his amazing feat of posing for three hours and twenty-five minutes while Sir John Sargent transferred to canvas his famous "Posea." Compared to other models Corsi seemed tireless, and certainly his record of standing in one position for nearly three hours and a half is unbeaten. Several months ago Corsi made one of his regular visits to San Francisco, but he left in quite a rage because there seemed no work for him. He went back to Los Angels. Illness came on. He passed his last days in the Los Angeles general hospital, dying penniless, but leaving a large collection of curios, works of art and costumes. Some of these may have considerable value.

Corsi Adopts California

Corsi had made his home almost continuously in this State since 1914, when he came west to pose for statues, friezes and murals for the exposition. Future generations will see his features in many parts of the world, on stained glass windows, frescoes, canvas; in bronze and marble. He posed for many subjects: knights in armor, prophets, troubadours, Indians, Greek gods, Mephistopheles, and the dying Christ. In his collection of odds and ends he left letters of appreciation from Queen Victoria, Princess Louise and such artists as Sargent, Abbey, Lord Leighton, Burne-Jones and Tissot. One report says that Corsi had never married, but another speaks of a son in Chicago. There is a nephew in Arizona.

Tribute From Artists

Members of the Los Angeles art colony buried Corsi and at his grave gave him farewell tribute. Seventeen nations were represented at his funeral, which was held Thursday. Shortly before his death he had expressed a wish to sell his collection of mementoes that he might pay his own funeral expenses; but this did not come about. Corsi was born near Rome in 1868. His father was a personal servant of Garibaldi. The young Roman began his world wandering as a stroling boy musician. He wandered through Italy, France and England. In England he did his first posing for "The Beggar Boy," by Moschelus. From that time on his life became the life of the studios, except for one short break when he appeared in moving pictures in Hollywood. He posed for Sir Edwin Abbey's "Holy Grail" series, and for James Earle Fraser's "The End of the Trail," so well remembered by all visitors to the Panama-Pacific Exposition.

Passing of a Truly Picturesque Character

Corsi is dead. He loved to be called Signor Antonio Corsi. But Corsi lives in stone, in painting, in film. Corsi was a model and a good one. He was in Carmel the year that William H. Chase had his art school here, and once since then. To enumerate the number of subjects for which he posed would require a column of space in the Pine Cone; a few of the most important subjects are as follows: John Sargent's "Hosea," Holman Hunt's "Light of the World," Sir Edwin Abbey's "Holy Grail," "End of the Trail," "American Indian."

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Carmel Pine Cone Dec 13 1924

I, Signor ANTONIO CORSI, professional Artist Model for the head, nude and costume, commenced posing in 1882 and during my travels as a model through Italy, France, Switzerland, Germany, Spain, Egypt, Moroco, England, Scotland, Ireland, Canada, Denmark, West Indies and the United States, I have collected 100 genuine complete different costumes and have patronized and recommended by special appointment by

H. R. H. Princess Louise Duchess of Argyle
Late-Sir Edward Burne Jones
Late-Lord Frederick Leighton P. R. A.
Countess Feodore Gleichen
John S. Sargent R. A.
Edwin A. Abbey R. A.
Le Baron Ariald Rosenkratz
The Late Empress Frederick of Germany
Prof. Von Herbert Herkomer R. A.
Prof. Alfonse Le Gros
Joseph De Camp
William Adolphe Bouguerean

Late - Jean Leone Gerome
Lord Alma Tadema R. A.
Louis F. Mora
Lefewich & Robert Dodge
F. Vincent Du Mond
Eric Pape
Prof. F. M. Chandler
Edwin Blaschfield
J. W. Alexander
Admund Tabell
Lord W. Richmond R. A.

Signor Antonio Corsi

The Stickney Memorial School *of* Fine Arts

Tel. Fair Oaks 2492. Corner Lincoln and Fair Oaks Ave., Pasadena.

PHONE FAIR OAKS 2492

Signor Antonio Corsi

KNOWN AS THE MAN OF ONE THOUSAND PARTS
THE MAN OF MYSTERY AND THE MAN OF A MILLION MOODS

STICKNEY MEMORIAL SCHOOL OF FINE ARTS
COR. LINCOLN AND FAIR OAKS AVE. PASADENA, CAL.

MYTHICAL TRIP AFAR TAKEN BY ARTS AND CRAFTS ACTORS

SOME OF THOSE WHO PLAYED PARTS IN LAST NIGHT'S JINKS OF THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS: (LEFT, TOP TO BOTTOM) MISS LOLITA TURTLE, MISS MARGARET SPENCE AND MISS JOSEPHINE WINEGAR. (RIGHT, TOP TO BOTTOM) MISS FLOSSIE L. RASOR AND MISS DOROTHEA MESS.

50c Windo

Combination colors in
tans; floral and conventio

10c Cretonnes

Have small allover designs in com-
nation tones of brown and green.
guarantee will give satisfaction.

r $7.50 Granite Rugs

3 yards long by 45 and
50 inches, in white, cream
or figured centers; 10 designs to
ome early if you wish the choicest
—Second Floor.

ains

air for $1.25 and
1.50 Nottingham Lace

$5.00 Mattress at
Cotton combi-
nation mattress
with heavy
striped ticking.
$3.79

—MERCERIZED NAPKINS
quality, special 39¢ a dozen

—10c HUCK TOWELS at
White with red border.

Plaids, stripes and chec
splendid assortment of pat
this regular 12½c summe
fabric at 9¢ a yard.

4,000 Yds. Le
nese Matting, Yd.

18c
attting at a bargain
only. In blue, red
patterns; a quality
excellently. Timely
ps and bungalows.

SARCO LLOYD, WEALTHY JUNI COMMUNIST, TO BEIN SERVE JAIL TERM

Jo Mora, Sc Memori Carı

ourt Ends Two-Year Fight Against Sentence to Penitentiary.

By HEI

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ROCK ISLAND, Ills., Nov. 16.—By the Associated Press.)—The Illinois supreme court mandate sentencing William Bross Lloyd, millionaire Chicago communist, to Joliet prison for five years for violating the state anti-syndicalism law, will be served on Sheriff Peters of Cook county today, Chief Justice Thompson announced.

Judge Thompson last night denied Lloyd's plea for a thirty-day stay to permit him to arrange for settling of his $1.800,000 estate.

"No man going to the penitentiary ought to have that much money," Justice Thompson commented in denying the delay.

MANDATE IS MAILED

SPRINGFIELD, Ills., Nov. 16.—A mandate of the supreme court, advising the criminal court of Cook county that its conviction of William Bross Lloyd has been upheld, was mailed today. Upon receipt of the mandate the trial court may order the immediate incarceration of Lloyd and those members of the communist labor party, who were convicted with him, Supreme Court Clerk C. W. Vail said.

ENDS 2-YEAR FIGTH

CHICAGO, Nov. 16 (By the Associated Press). '— The two-year fight of William Bross Lloyd, millionaire communist, to escape a penitentiary sentence ended today when the Illinois supreme court denied a petition for a rehearing of the case.

Lloyd was convicted of violating the state anti-syndicalism law and sentenced to five years in the penitentiary. He was released on bail pending the outcome of his appeal.

Nation's Strength Subject of Grea Washington Me

WASHINGTON, Nov. 16.—interested in the welfare of yo America gathered from all p of the United States, met t under call of Secretary Week discuss the fundamental q tions of national strength volved in the mental, moral physical fitness of the Amer people. Practically every col school or association that ha do with education or with pl cal well-being was represent

In his address of welcome, retary Weeks said:

"National defense is the un lying topic of this conference are assembled to consider mental, moral and physical ness of our people and to how we can all work toge more intelligently and effect to attain our common purp better citizenship. We ar terested primarily in the ing generations. The nov miliar statistics of the draft, firmed by numerous studies, indicate that about of our population is phys sub-normal. * * *

"National health is so fu mental that it can be taken fairly good index of the vi of a nation. * * *

"We are deeply interested in another vital factor in nat strength—the attitude of th zen toward the nation. crisis, such as existed durin World War, nothing surp the self-forgetful devotio country which is evidence our citizenship but, in tim peace, disturbing facts c indicate that, lacking a cris average citizen is not keen terested in the national wel

MILK SHORTAGI THREATENS FR

I, Signor ANTONIO CORSI, professional Artist Model for the head, nude and costume, commenced posing in 1882 and during my travels as a model through Italy, France, Switzerland, Germany, Spain, Egypt, Moroco, England, Scotland, Ireland, Canada, Denmark, West Indies and the United States, I have collected 100 genuine complete different costumes and have patronized and recommended by special appointment by

H. R. H. Princess Louise Duchess of Argyle
Late-Sir Edward Burne Jones
Late-Lord Frederick Leighton P. R. A.
Countess Feodore Gleichen
John S. Sargent R. A.
Edwin A. Abbey R. A.
Le Baron Ariald Rosenkratz
The Late Empress Frederick of Germany
Prof. Von Herbert Herkomer R. A.
Prof. Alfonse Le Gros
Joseph De Camp
William Adolphe Bouguerean
Late - Jean Leone Gerome
Lord Alma Tadema R. A.
Louis F. Mora
Lefewich & Robert Dodge
F. Vincent Du Mond
Eric Pape
Prof. F. M. Chandler
Edwin Blaschfield
J. W. Alexander
Admund Tabell
Lord W. Richmond R. A.

Signor Antonio Corsi

The Stickney Memorial School *of* Fine Arts

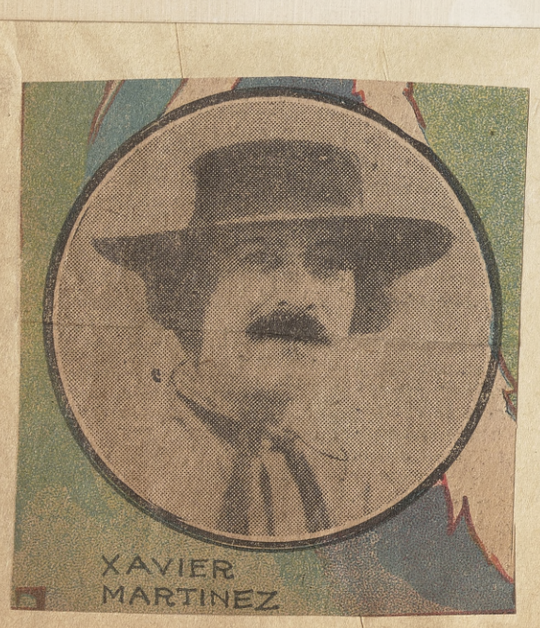
Tel. Fair Oaks 2492. Corner Lincoln and Fair Oaks Ave., Pasadena.

PHONE FAIR OAKS 2492

Signor Antonio Corsi

KNOWN AS THE MAN OF ONE THOUSAND PARTS
THE MAN OF MYSTERY AND THE MAN OF A MILLION MOODS

STICKNEY MEMORIAL SCHOOL OF FINE ARTS
COR. LINCOLN AND FAIR OAKS AVE. PASADENA, CAL.



MYTHICAL TRIP AFAR TAKEN BY ARTS AND CRAFTS ACTORS

SOME OF THOSE WHO PLAYED PARTS IN LAST NIGHT'S JINKS OF THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS: (LEFT, TOP TO BOTTOM) MISS LOLITA TURTLE, MISS MARGARET SPENCE AND MISS JOSEPHINE WINEGAR. (RIGHT, TOP TO BOTTOM) MISS FLOSSIE L. RASOR AND MISS DOROTHEA MESS.

BERKELEY, May 13. — "Sha Boh Wha," a mythical account of a trip of Art, sold on earth to Satan, to the lower regions was presented last evening by the students of the California school of arts and crafts as their closing jinks for the term. It was held in the assembly hall of the school on Allston way and attended by an interested audience.

Miss Margery Wheelock was the devil and Miss Olive Cutter, Art, through the several scenes of the amusing sketch. The play was written and produced by the Students' club of the school. Professor Frederick H. Meyer, dean of the school, came in for his share of the joking that marked the play, the final scene being set at the court of King Effecham (F. H. M.).

STORY IS UNIQUE.

The story of the action was as follows:

Art sold on earth to the devil, is being taken by him to hades. It is necessary to go through the abode of the Shades in order to get there, and while passing through, Art is rescued by the Shades, creatures of this land. So many entreating messages, however, come from the earth, that Art, although delighted with her new abode, decides, much to the distress of the Shades, to return and there remain, if within seven years and seven months she is perfected.

The Devil, still hoping to recapture Art, has followed her back to earth, and through his influence, Art becomes a failure there. The present generation lure her as a ruse for a Bohemian life. More attention is paid to studio functions than work and during one of these gay affairs the appointed time expires and the Spirits of the Unknown carry Art off to their land. The Devil, absorbed in the merry making, fails to recapture Art, thus being caught in his own game.

Acquaintances from earth are seen in the cross roads on their way to the land of the Unknown. The Devil tries to lure them down the wrong road but the worthy resist his temptation. They are crowned at the court of King Effechem, ruler of the land of the Unknown, and become his worthy subjects, there to live in happiness with him and his crowned queen, Art Perfected.

CAST WAS NOTABLE.

The cast included the following:

Harry St. John Dixon, Miss Marguerite McFadden, Miss Josephine Winegar, Miss Hazel G. Verrue, Miss Helen P. Harsch, Miss Olive Cutter, Miss Margery Wheelock, Miss Gladys Fisher, Miss Ada Simmons, Miss Dorothea Mess, Miss C. Wade, Miss M. Spence, R. M. Smith, W. E. Metcalf, Miss Flossie Rasor, Miss Elsie Pilkington, Miss Dorothy Bassett, Miss Christine Wade, G. O. Sonntag, Miss Bertha Alexander, Hans Beck, Miss Emily Nor, Miss Irma Wittman, Miss Gladys Fisher, A. Bruce Nielson, Miss Ellsworth, Hans Beck.

SARCOPHAGUS TO JUNIPERO SERRA BEING WROUGHT

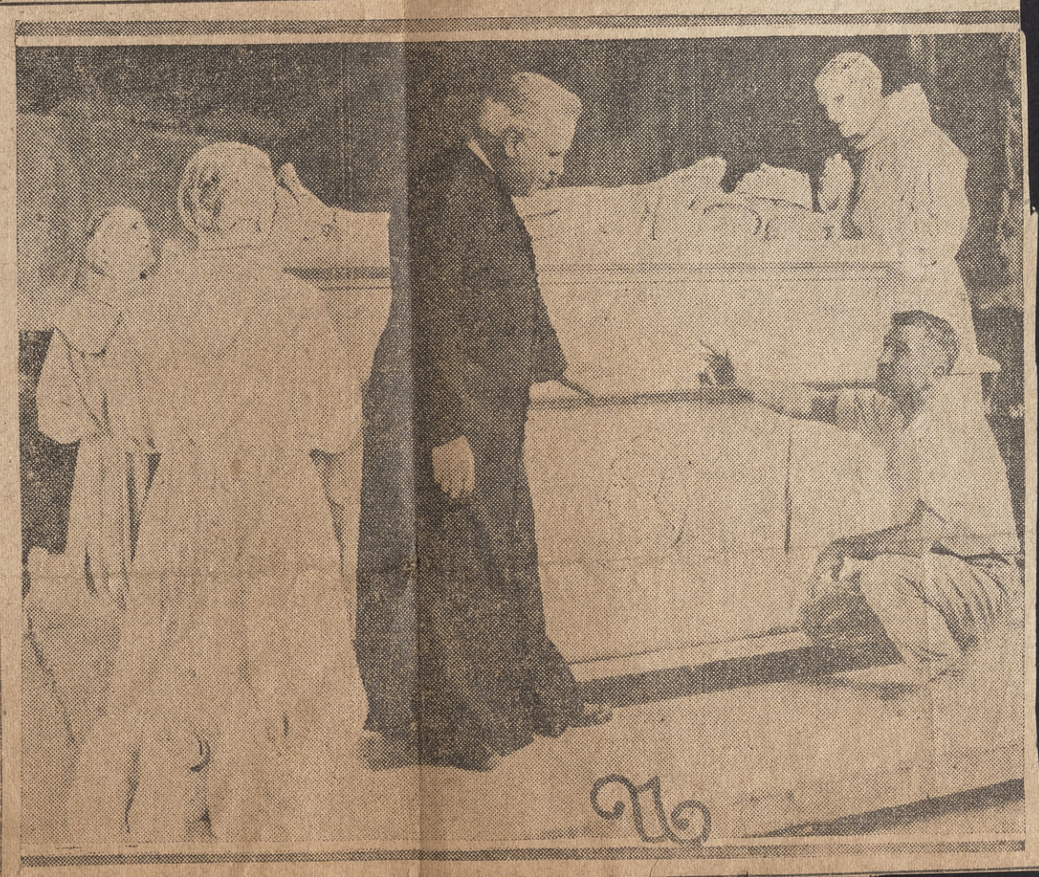
Jo Mora, Sculptor, Elaborates Memorial For Grave in Carmel Mission.

By HELEN HILLIARD.

CARMEL, Nov. 16.—Years ago, while yet a young man, Jo Mora, the sculptor, drawn by the Mission lore and the glamour of the days of forty-nine, came to California to dwell in the places where these people of a by-gone time had lived and died. Starting from the last mission in Lower California, Mora followed the overland route of the padres, who set forth from Mexico to convert the heathen. They journeyed northward establishing missioins as they went. Following on horseback so many years later, Mora stopped at each of the missions and made a close study of their architecture and their history. To his friends, this divagation from the straight path of art seemed a grievous loss of time. He should be studying in the academies, said his friends. But as a result of his wanderings in the footsteps of the padres young Mora gained a knowledge of the earlier inhabitants of California, the Spaniards, the friars and the Indians, that has made him an art authority on this subject. It is because of this knowledge, as well as his ability as a sculptor, that he received the commission from Father Raymond Mestres of the Carmel Mission to model a sarcophagus of Fray Junipero Serra, which will eventually be placed in the adobe chapel now being restored on the Mission grounds. This chapel, in the early days of the padres, was the original church in which Father Serra officiated. The Carmel Mission church as it stands today was never seen by Serra. This stone

Sculptor's Tribute to Junipero Serra

Sarcophagus by Jo Mora in the making for the pioneer Franciscan missionary. It will mark the last resting place of Father Serra in the Carmel mission, that has been restored on the site of the one Father Serra founded and where he officiated. The sarcophagus will be in bronze and travertine. Portrayed in the group, FATHER CRESPI, closest and most devoted associate of Father Serra, stands at his head, while FATHER LOPEZ and FATHER LASUEN kneel at his feet. Serra, Lopez and Lasuen are buried together in the sanctuary of the Carmel mission. MORA, the sculptor, is shown pointing his work out to FATHER RAYMOND MESTRES, pastor of the mission.



MOST NOTED OF ARTISTS' MODELS HERE

Antonio Corsi Now Poses for Class of California School of Arts and Crafts in Berkeley

By MARY McPHAIL

Antonio Corsi, the best known artist's model now living, the inspiration for more than 1,000 famous paintings and carvings, and acclaimed by artists the world over as a man who is himself a great artist, is now in Berkeley posing for art students of the University of California and the California School of Arts and Crafts.

Corsi, now almost 60 years old, has been posing as an artist's model since he was 11 years old.

Ray Boynton of the art department of the University of California was instrumental in bringing him to Berkeley in order that his students might have the benefit of a really great model.

The presence of Corsi in Berkeley has awakened keen interest in the art colony on both sides of the bay.

DISTINGUISHED FIGURE.

Corsi was born in Italy and still maintains a home there, but he is making his headquarters in Los Angeles while in America. During the last few years he has become a distinguished figure in the movies.

Corsi began his career as a model when Felix Moscheles, famous European painter traveling in Italy, noticed the Italian boy, then traveling through Italy with his family as a wandering minstrel.

Impressed by the striking face of the lad, Moscheles offered him a pound a week if he would pose for him. This seemed a fortune to the boy, and he began his career of posing then.

One of the pictures of Corsi painted by Moscheles, known to art dealers as "The Wandering Minstrel," has since become famous.

IN CRUCIFIXION.

It is Corsi who appears as Christ in the painting by Princess Louise—the painting known as "The Crucifixion." And it is the same Corsi who posed for one of the most convincing pictures of the Devil known to art—the picture known as "The Tempter," painted by Baron Ariald Rosenkratz.

In Watts' painting, "Sir Galahad," Corsi posed for the torso of the figure; the face is that of Ellen Terry, who posed at the same time.

He again appears as St. George in the painting by Burne-Jones, "St. George and the Dragon."

John Singer Sargent discovered Corsi early. Moscheles, his first patron, introduced him to Sargent, then a young American painter in London. The next day Corsi began posing for the Sargent canvas, "The Story of the Prohphets." Sargent also painted him as "Hosea."

The two most famous canvases of Sir John Millais, "The Runner" and "The Order for Release," show Corsi as the principal figure.

Numerous paintings and pieces of sculpture shown at the Panama-Pacific Exposition show Corsi in many disguises. One of the most notable poses was for the statue "End of the Trail."

POSED FOR 1,000 WORKS OF ART

Antonio Corsi, celebrated as an artist's model, who is in Berkeley to pose for University art class.

The PASSING SHOWS

Conducted by A.F. GILLAS

William Seabury Company, Orpheum

Ed. Wynn and Filo Newton, Columbia

Marion Harris Turned Failure Into Success

the phonograph occurred to me. I went to the record people and"—here Miss Harris' eyes fairly sparkled with the memory of the past—"told them, mind you, that I wanted to make records. The nerve of my attitude now is funny to me. I didn't ask their permission or in-

Ed Wynn At Columbia

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"THE MAN OF THOUSAND FACES"

Antonio Corsi, the "man of a thousand faces" and noted the greatest living artist's model, who has posed for hundreds of statuary and art masterpieces, in some of his famous poses. At the left he is shown as a desert sheik. In the center and right as the "sand seer" in "Bella Donna," familiar to film fans. Below is his characterization of the Crucified Christ, one of his most famous portrayals. The figure with the hat is Corsi in natural dress as he appears today.

DO YOU know this man?

Have you ever seen his face anywhere?

This is Antonio Corsi, the most famous artist's model in the world—"the man with the thousand faces."

Scarcely a public building of note in the last 20 years but what has Corsi somewhere on its walls.

He was the original for more than 60 figures in the "Holy Grail."

He was the model for the Angel Gabriel in St. Paul's cathedral.

He figures in "Sir Galahad" by Watts; "Atalanta's Race" by Sir Edward Poynter; the "Reading from Homer" by Alma-Tadema; the "First Sorrow" by Bougereau; the "Wheel of Fortune" by Sir Edward Burne-Jones.

If you attended the San Francisco Exposition you saw Corsi. He was in "The Nations of the West," the "Court of the Universe" and more famous than all, he was the noted "Scout" that attracted attention of visiting thousands.

As an Indian, a pioneer, an early settler, a monk, he has posed for more than 1000 works of arts in countries all over the world. He was the only model Sargent ever used—a distinction in itself.

Antonio Corsi is in San Francisco. His son, Michael Corsi, Battery A, 63rd Artillery, has just returned from China and Japan—two years of service away from his country. Corsi was at the Presidio to meet him.

"He's a fine boy," he said. "I have many things to be proud of, but of him I am proudest of all."

Corsi was born in Italy in 1869. He stands today, a fine, athletic figure of a man, as straight as a bow-string for all his years—and still in demand by artists the world over on account of his perfect, classical features that lend themselves to nearly any known characterization.

Corsi began life with his father and brothers as a member of a band of street musicians. And then, one day, Felix Moscheles discovered him, and that began his art career — unequaled by any other model in the whole of history.

He posed for Moscheles for eight years—hours at a time. In the Hosea, one of Sargent's greatest works, he posed for three hours and 25 minutes without moving a muscle—believed to be the record for motionless posing in the attitude taken.

Sargent sent him to America where Corsi's fame grew. He came into demand everywhere. His slight figure, perfect cameo features and unusual physique made him available for nearly any subject.

Carmel knows him best for his characterization of Father Junipero Serra. During his lifetime he has posed from aborigine to the Crucified Christ.

As the sand prophet in "Bella Donna" and a number of other characterizations, he is equally well known to movie fans.

Corsi's home is in Garvanza, just outside of the center of Los Angeles. There he has a museum and studio in which are more than 125 costumes, hundreds of paintings and works of art given personally by artists to Corsi for his services, curios of all kinds and whole carloads of weapons collected all over the world.

Corsi has other children—one in the British army, another formerly with the Italian navy and now dead, and a married daughter in New York.

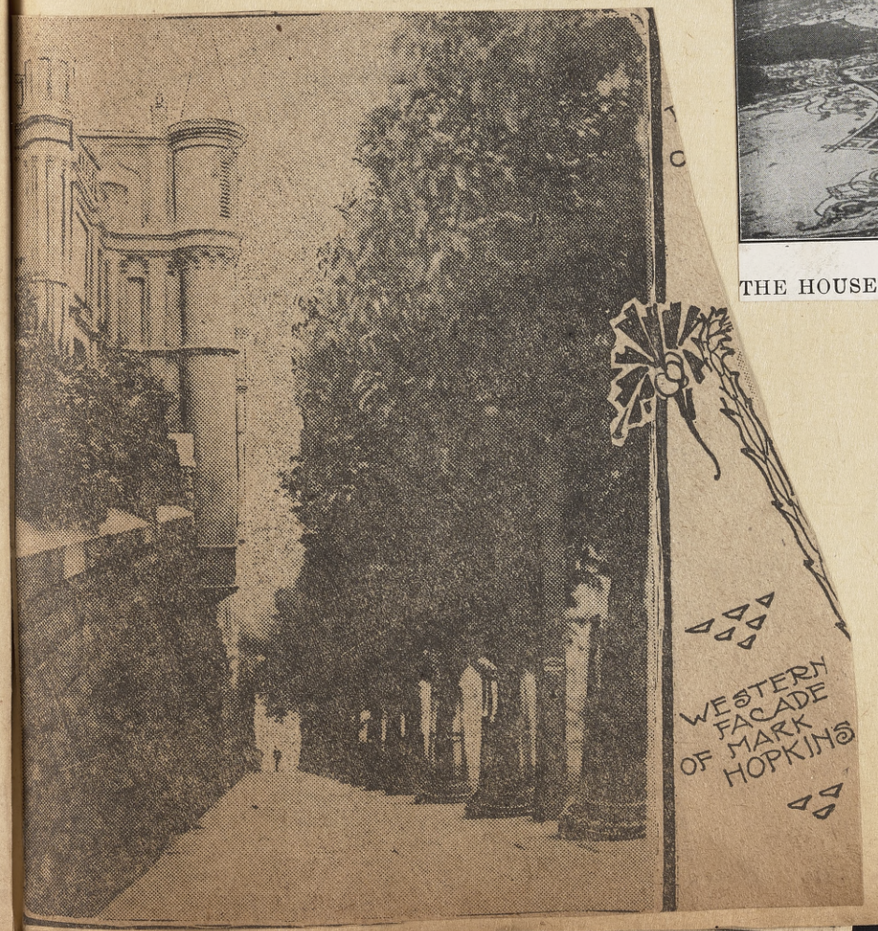
Corsi has another name—"the man with the thousand faces." By this title he is known all over the civilized world to art students.

Corsi will remain in San Francisco only a few days.

"I come not often," he said today. "Age has been kind to me, but I like much to stay at my studio where I feel at home. I am not getting old—I am getting unyoung. Eh?"

OCIETY

THE HOUSE GALLERY



WESTERN FACADE OF MARK HOPKINS

Paintings Given To Yosemite

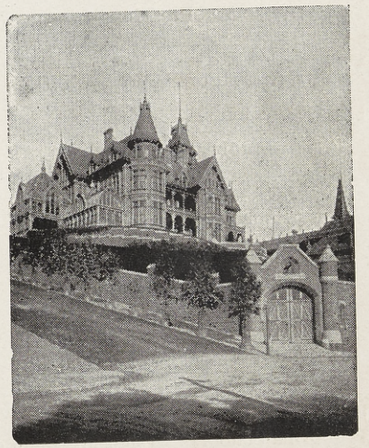
1937

Acceptance of 250 paintings, left as a legacy to Yosemite National Park, California, by the late widow of Christian Jorgensen, beloved painter of the glories of Yosemite, is announced by Arno B. Cammerer, director of the National Park Service.

Jorgensen, for 20 years a familiar figure in the park, built by his own handiwork a studio in Yosemite, where congregated many prominent visitors attracted by the interesting personality of the man and high quality of his paintings. This studio later became the first museum in Yosemite National Park, where the Educational Department of the National Parks had its beginning. The paintings will later be placed on exhibition in Yosemite.

CALIFORNIA SCHOOL OF DESIGN

AFFILIATED COLLEGE OF THE
UNIVERSITY OF CALIFORNIA



MARK HOPKINS INSTITUTE OF ART

1902-1903

WORLD-FAMOUS MODEL COMES TO LOCAL ART COLONY

Posed for 'Wheel of Fortune' By Burn-Jones

ONE can quote figures about Antonio Corsi, world's most famous artists' model, all day long. So can he. Figures are his specialty. He has assumed hundreds of roles. He has traveled in fourteen countries. He has a collection of costumes worth $55,000. Corsi can sit and tell you that sort of facts for an hour and never tire. But within the mere statistical aure the man himself is an interesting, cultured, artistic personality. Artistic should go without saying, when an artist's model is spoken of; many artists, however, will tell you it does not always.

Of chief interest to bay dwellers just now is the fact that Corsi has chosen to number himself one of us for a while at least; an indefinite while, according to present plans, but it may become definite if the art community of the bay region persuades Corsi of its importance. Naturally a man who has been painted by Burne-Jones, by Alma-Tadema, by John S. Sargent and Edwin A. Abbey and Sir Frederick Leighton and a host of lesser wielders of the palette and brush needs do little more than acquaint a well-informed art community of his presence to achieve attention.

CORSI CAUSES MURMUR.

Corsi has come here from Los Angeles and he does not mind saying he is glad he came. For several months he occupied a picturesque bungalow at Garavanza, a little oasis entirely surrounded by moving-picture scenery. Had he found in that region any particular artistic appreciation, any room for a man who knew art, in fact, he might still be the guest of the Southland. But Corsi says he neither made any such discovery nor concealed from the southerners his disappointment at his failure. In fact, Corsi is a most independent sort of person, and when he had sought in vain for the artistic spirit and found only class Philistinism, he appeared as a speaker before the select Friday Club down there and toasted the prevalent inartistic to the queen's taste but hardly to the taste of his hearers. There were murmurs of most everything but "Lynch him!"

So Signor Corsi shook the dust of the Southland off his sandals and got him to our midst. Here he is and here he deserves some colse study.

Biographically Corsi began when he was eleven years old and was at play in the street one day at Atina, Italy, his birthplace. Felix Moscheles, artist, caught a sight of the lad. What did Moscheles want of the boy, the boy's father demanded. Moscheles would like to take him to his studio, would make pictures of him, would pay for the privilege. The price mentioned sounded munificent to the poverty-stricken street singer, and the deal was closed. Later the Corsi family moved to England under the patronage of Moschells.

POSES FOR PRINCESS.

Corsi can tell innumerable stories of the famous persons he has posed for since that time. His first introduction to royalty was when he sat to the Princess Louise, daughter of Queen Victoria. He posed for her for some time in a bit of the most interesting work he has ever done, he declares. He tells with glee how the princess, in order not to disturb his pose, would light a cigarette for him once in a while and put it between his lips, for Corsi enjoys, next to the art and the collection of costumes, a cigarette more than most things on earth.

For nearly eight years Sir Edward Burne-Jones retained Corsi as a model during which time the young Italian sat for that wonderful sextette of pictures that included "Le Chant d'Amour," "St. George and the Dragon," "The Six Days of Creation," "The Crucifixion," "The Merciful Knight," and "Love Among the Ruins." For "The Wheel of Fortune" Corsi also posed, strapped tightly with arched back upon the tire of the ten-foot wheel. You will find the picture in many an art story in copy. A glance at it will show what the model must have endured. Little short of the real tortures for which the wheel was intended was this work imposed upon Corsi.

One famous picture, famous because copies of it in sepia and wash and engraving and plain printing are to be found from one side of the globe to the other, is Watts' painting of "Sir Galahad." The curving neck and beautiful head of a white charger, striking against a background of darker foliage, is itself the background for the erect figure of a young knight in full armor, gazing out of a wonderfully spirituelle countenance into the misty, dim region of imagination ahead. One senses far off there ahead of him the mystic light about the Holy Grail. The face is Corsi's and it was Corsi who posed for the painting. If one compares a print of this, to be found in any of the shops, with, for example, the savage contour of the Indian face and figure, the versatility of this talented Italian becomes immediately evident.

For he is versatile. He is versatile chiefly in an expression that includes not only the assumption of emotion physiognomically but extends to every posture of his body; is reflected in an angle of the torso, in the bend of a knee, in the crook of a wrist. Corsi has found no part impossible. He has posed for pictures of a monk, of an Indian, of a chevalier of the French court. He has been a bandit bold, a Corsican vendettist and an Arabian chief. He has been three figures at once in that wonderfully beautiful "Readings from Homer" Sir Alma-Tadema painted and he has been the struggling Hercules in the Leighton picturing of Alcestes' resurrection. He is a student beggar for Louis Mora, and anon, the original of Sargent's triumph, the Hosea in the Boston public library, a picture, by the way, that Corsi posed for three hours and twenty-five minutes at a stretch.

CAPTURED BY BOSTON.

Corsi came to America in 1901 and enthusiastic Boston fell upon him and took him captive. The prestige established for him there gave him immediate acceptance when he went later to New York. In New York he has remained most of the rest of his time, making an occasional jaunt here and there, one time penetrating portions of our own West, bent upon studying at close range some of the survivors of the American Indian tribes.

Beyond his passion for posing, for it is a passion with Corsi as painting is a passion with painters and sculpturing with sculptors, an art like theirs that is satisfied with nothing less than devotion. Corsi has one interesting fad. Since the time he pursued a terrified Arabian through a dark alley in Cairo, bent not upon destruction but merely upon despoiling his quarry for the picturesque garb he wore, Corsi has been on one continual hunt for garments. Incidentally, the pursuit of that same Arabian nearly lost Corsi to the art world for, misunderstanding the object of his pursuer, the man turned savagely at the end of a cul de sac and drew upon the model a murderous dirk, longer by several inches than an American law would have permitted.

VALUABLE COLLECTION.

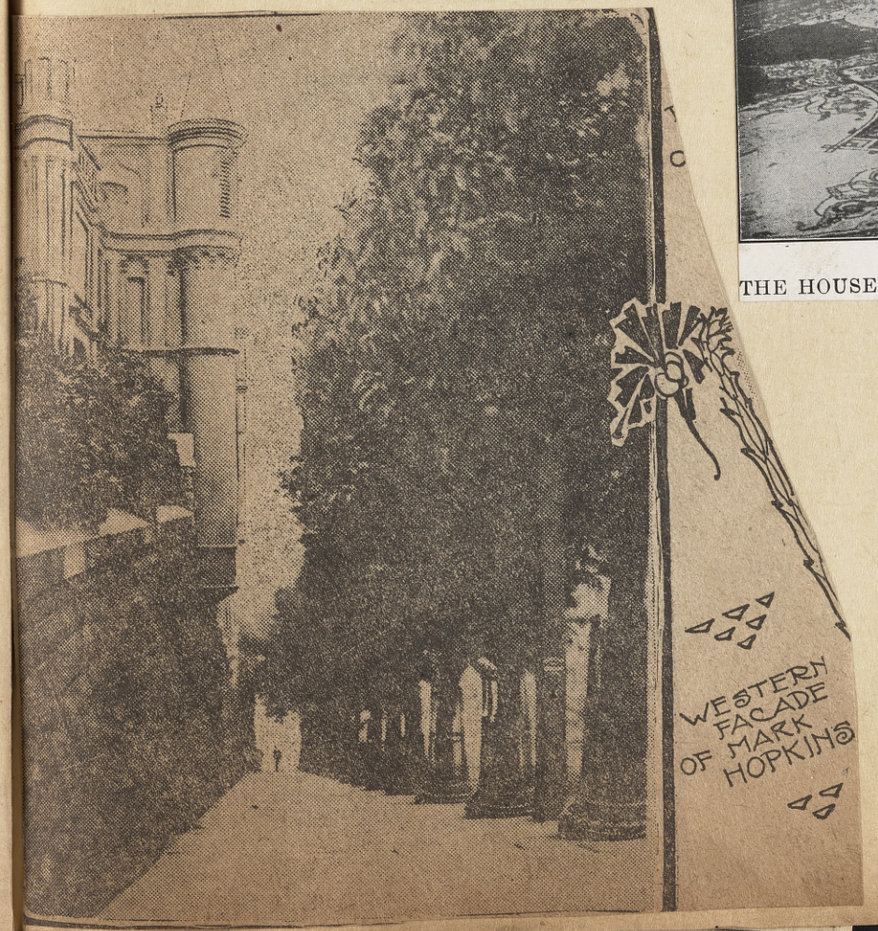
Corsi's search has got him costumes of every kind, drawn from each of the fourteen countries in which he has traveled. He had eight pictures taken of the museum in New York where he keeps his prizes, and one of the eight showed the same suits that appeared in any other. He values the collection at $55,000. He is going to bring it West if he decides to stay here for a while.

Perhaps it was natural that a man in whose veins runs the artistic southern blood and whose training had all been toward expression of emotion and whose associations had all been with artists of one sort and another, should take naturally for histrionics. Corsi has had many an inclination that way, but for the most part has kept his devotions unvaried from his original mistress. In the South, however, he consented to use his talents in this direction and appeared as "Coyote," the leading character in a beautiful Indian pageant given before the Friday Club. His success was pronounced. The pageant is to be produced in the bay region, by the way, at a date yet to be announced.

As a personality Corsi is not less interesting than as a professional model. He is broad and square of shoulders, somewhat under average stature but vigorous and well-poised. His dark skin and Dantesque features, crowned by a mass of long, black hair, from a striking setting for a pair of piercing, yet kindly and intelligent eyes. Long residence in England has added a British accent to his speech, into which slips at times, however, a roller "R" or a broadened "A" of his native Italian. He is forty-three years of age, healthy and ambitious. He promises to maintain a vigor for many years yet. He has not ceased by any manner of means from being the most talented, the most valuable and the most famous artists' model in the world.

Corsi is posing at the California School of Arts and Crafts in Berkeley.

THE HOUSE GALLERY



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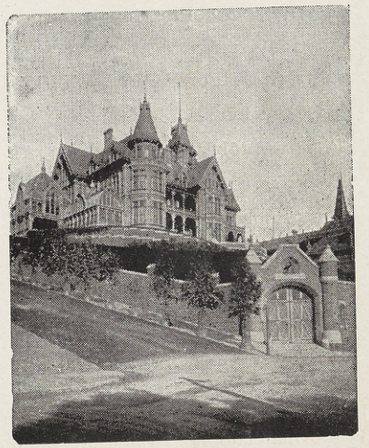
1937

Acceptance of 250 paintings, left as a legacy to Yosemite National Park, California, by the late widow of Christian Jorgensen, beloved painter of the glories of Yosemite, is announced by Arno B. Cammerer, director of the National Park Service.

Jorgensen, for 20 years a familiar figure in the park, built by his own handiwork a studio in Yosemite, where congregated many prominent visitors attracted by the interesting personality of the man and high quality of his paintings. This studio later became the first museum in Yosemite National Park, where the Educational Department of the National Parks had its beginning. The paintings will later be placed on exhibition in Yosemite.

CALIFORNIA SCHOOL OF DESIGN

AFFILIATED COLLEGE OF THE
UNIVERSITY OF CALIFORNIA



MARK HOPKINS INSTITUTE OF ART

1902-1903

Duplicate Wheeler Bust Ordered

WILLIAM MANATT, Berkeley sculptor, who is to reproduce his former likeness of late President Benjamin Ide Wheeler for 1928 U. C. class, as gift to university. Photographs show: (Upper) Late PRESIDENT WHEELER, Manatt's famous bust of "HELL AND MARIA" DAWES; MANATT, himself; (lower) PROF. CHARLES MILLS GAYLEY and PRESIDENT W. W. CAMPBELL.—*TRIBUNE photo.*

'28 CLASS PICKS GIFT FOR U. C.

BERKELEY, April 2.—William Manatt, Berkeley sculptor, who won nation-wide attention recently with his bust of Charles G. Dawes, vice-president of the United States, has just been chosen by the senior class of the University of California to model a likeness of the late President Emeritus Benjamin Ide Wheeler.

Manatt returned especially from Chicago to his Berkeley studio to make the bust, which, when completed, will be presented to the university as the graduation gift of the 1928 class. The work will be a replica of a bust of Dr. Wheeler done by the sculptor before the famous educator's death. Manatt is well known in Berkeley art circles. He has done busts of President W. W. Campbell, Prof. Charles Mills Gayley and other well-known figures of the Berkeley campus.

Work on the class gift is now progressing in Manatt's curious "windmill studio," once part of an old barn, located at Bowditch street and Dwight way.

Mar 22 1928

Berkeley Landm

Berkeley's first high school buil... For the past 15 years it has been ... of Arts and Crafts, of which Fre... founder and head. The art sch... building, which will probably be ...

Long Absence

After two years' absence in the East, where he gained wide recognition for his sculpture, William W. Manatt, former Berkeleyan, returned to the university city yesterday for a brief visit with his sister, Mrs. H. M. Bacon, 1827 San Juan road.

Manatt will be remembered by east bay residents for his distinguished work while a member of the University of California summer session faculty several years ago. For a long period after his early training in European art centers, the sculptor maintained a studio in the east bay, where he modeled outstanding Californians, including many university officials. Believing that the East promised a broader field for his art, the Berkeleyan went to Chicago in 1925, where his work attracted immediate attention.

One of Manatt's most interesting subjects in his recent Chicago career was Vice-President Charles G. Dawes, who sat for the sculptor in the latter's Chicago studio. The executive showed such a remarkable interest in the Berkeley man's work that other commissions quickly followed and Monatt's reputation was assured. The Dawes bust has been exhibited in Washington, D. C., where, according to recently announced plans, it will remain permanently.

Manatt will return to Chicago within a fortnight, it is understood.

Gained Fame

William W. Manatt, former Berkeley sculptor, and his bust of Vice-President Charles G. Dawes, with the distinguished subject as he posed for the work.

SCULPTOR ON EAST BAY VISIT

William W. Manatt in Berkeley to See Sister After

Duplicate Wheeler Bust Ordered

WILLIAM MANATT, Berkeley sculptor, who is to reproduce his former likeness of late President Benjamin Ide Wheeler for 1928 U. C. class, as gift to university. Photographs show: (Upper) Late PRESIDENT WHEELER, Manatt's famous bust of "HELL AND MARIA" DAWES; MANATT, himself; (lower) PROF. CHARLES MILLS GAYLEY and PRESIDENT W. W. CAMPBELL.—*TRIBUNE photo.*

LASS PICKS FOR U. C.

Y, April 2.—William keley sculptor, who ide attention recently of Charles G. Dawes, of the United States, chosen by the senior niversity of Califor-

bride, the former Miss Geraldine Gannon, who are living in Plymouth. The Gannons, who make their home in Claremont, left here early this month.

Move to New Home

Mr. and Mrs. Frank Stratford, who recently purchased the charming Bay street home in Alameda of the F. P. McLennans, will take possession of the residence the week

and Mrs. Chester Gorrill, Mr. and Mrs. Gustav Gutsch, Mr. and Mrs. B. C. Heacock, Mr. and Mrs. George W. Harter, William Randolph Hearst, Mrs. Charlotte Heatley, Mr. and Mrs. Cris Jorgensen, Mr. and Mrs. H. W. Low, Mr. and Mrs. DeWitt Markham, Mr. and Mrs. E. F. Marquardsen, Mr. and Mrs. H. P. Mee, Mr. and Mrs. W. L. Mitick, Mr. and Mrs. Romaine Myers, Mr. and Mrs. A. P. Pollard, Daniel Pyzel, Mr. and Mrs. Hermann C. Sagehorn, Mr. and Mrs. Louis Sutter, Mr. and Mrs. J. C. Warmington, C. J. Wetmore, Mrs. E. A. Whittaker, Mr. and Mrs. Richard R. Whittaker, Mr. and Mrs. Austin S. Wickersham and Mr. and Mrs. Paul W. Wood.

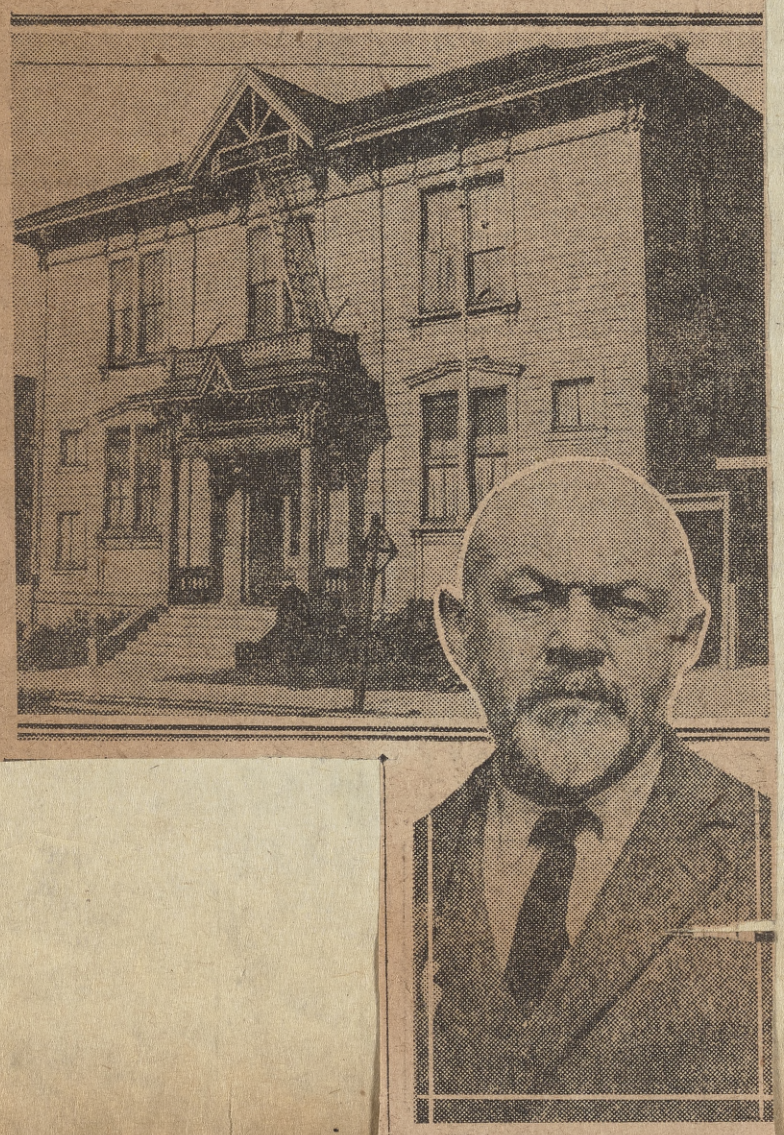
Bride-to-Be Is Guest

Miss Lorene Johnson, whose marriage to Robert Lamborn of Alameda will take place April 11 at a ceremony to be held at the Piedmont Interdenominational Church, was the guest of honor at a bridge luncheon given yesterday afternoon by Mrs. Milton Buckley, who now makes her home in Stockton. A group of young maids and matrons

wight way.

Berkeley Landmark Is Deserted

Berkeley's first high school building, constructed in the late fifties. For the past 15 years it has been the home of the California School of Arts and Crafts, of which Frederick H. Meyer, shown below, is founder and head. The art school is moving from the old-time building, which will probably be torn down this year.



HISTORIC SCHOOL HOUSE GIVEN UP

1926

BERKELEY, Jan. 5.—Rooms that echoed to the recitations of high school students in the '50s are about to be abandoned to the rats and spiders. Berkeley's first high school structure, built before the outbreak of the Civil war, has been finally deserted and probably will yield to the ravages of time before another year passes. The structure was originally built on Center street. It was later moved to a site on Allston way, which it still occupied. If plans of the board of education to sell the property are carried out the old high school will probably be razed during the year.

The last educational institution to occupy the time-worn structure was the California School of Arts and Crafts. The art school has made its headquarters at the historic building on Allston way, near Shattuck avenue, for the past fifteen years.

The place is being dismantled today, and easels and other art paraphernalia are being moved to another equally historic location—the site of the old Treadwell estate at Broadway and College avenues. New buildings have been put up there to supplant the pioneer Treadwell home. Frederick H. Meyer is founder and head of the school.

Mar 22 1928

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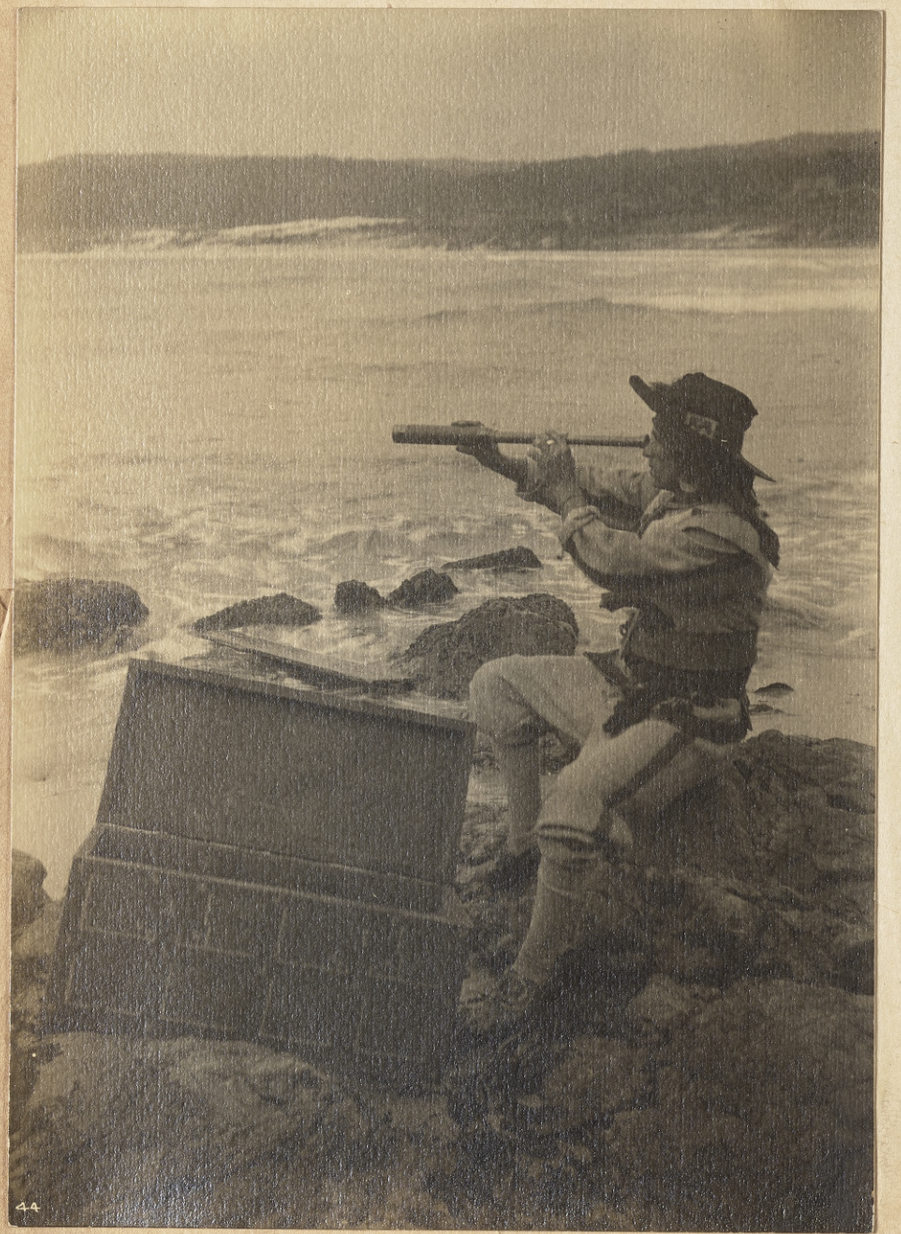
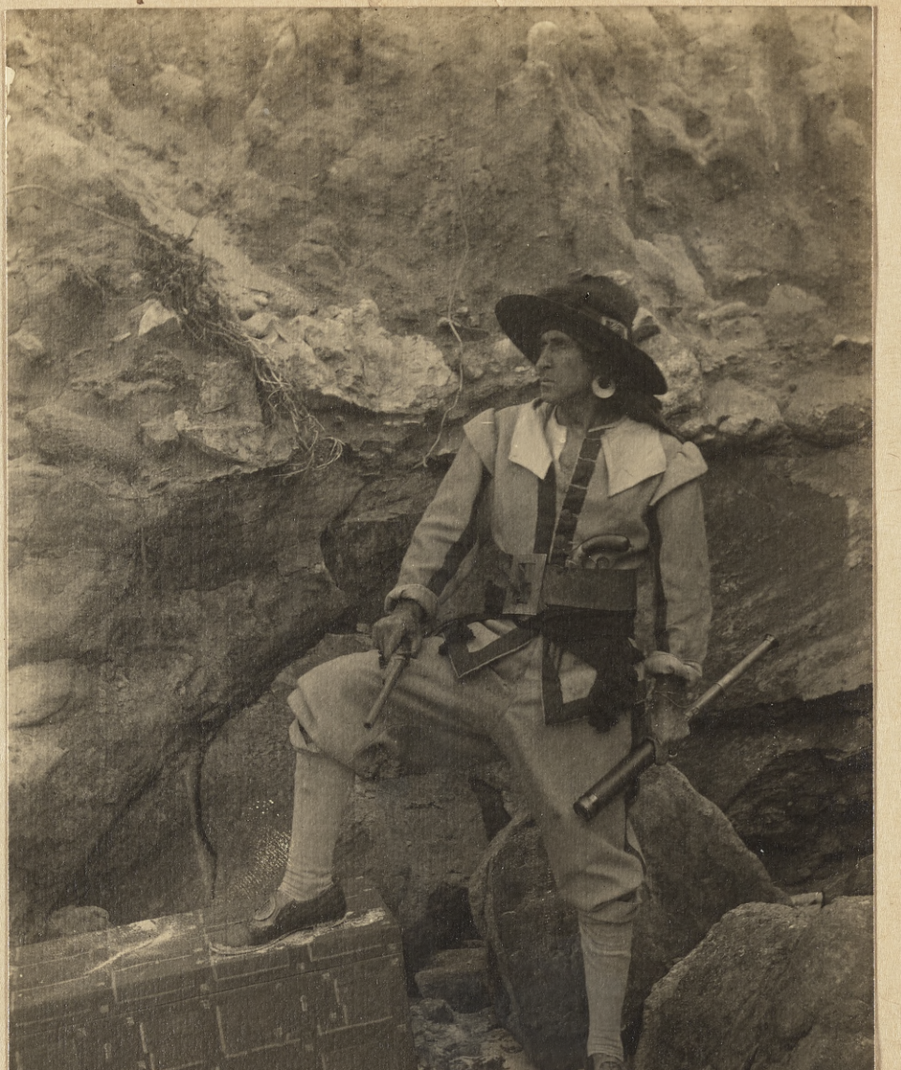
William W. Manatt, former Berkeley sculptor, and his bust of Vice-President Charles G. Dawes, with the distinguished subject as he posed for the work.

SCULPTOR ON EAST BAY VISIT

William W. Manatt in Berkeley to See Sister After

Perhaps you will not recognize your father and mr. Ritschel.





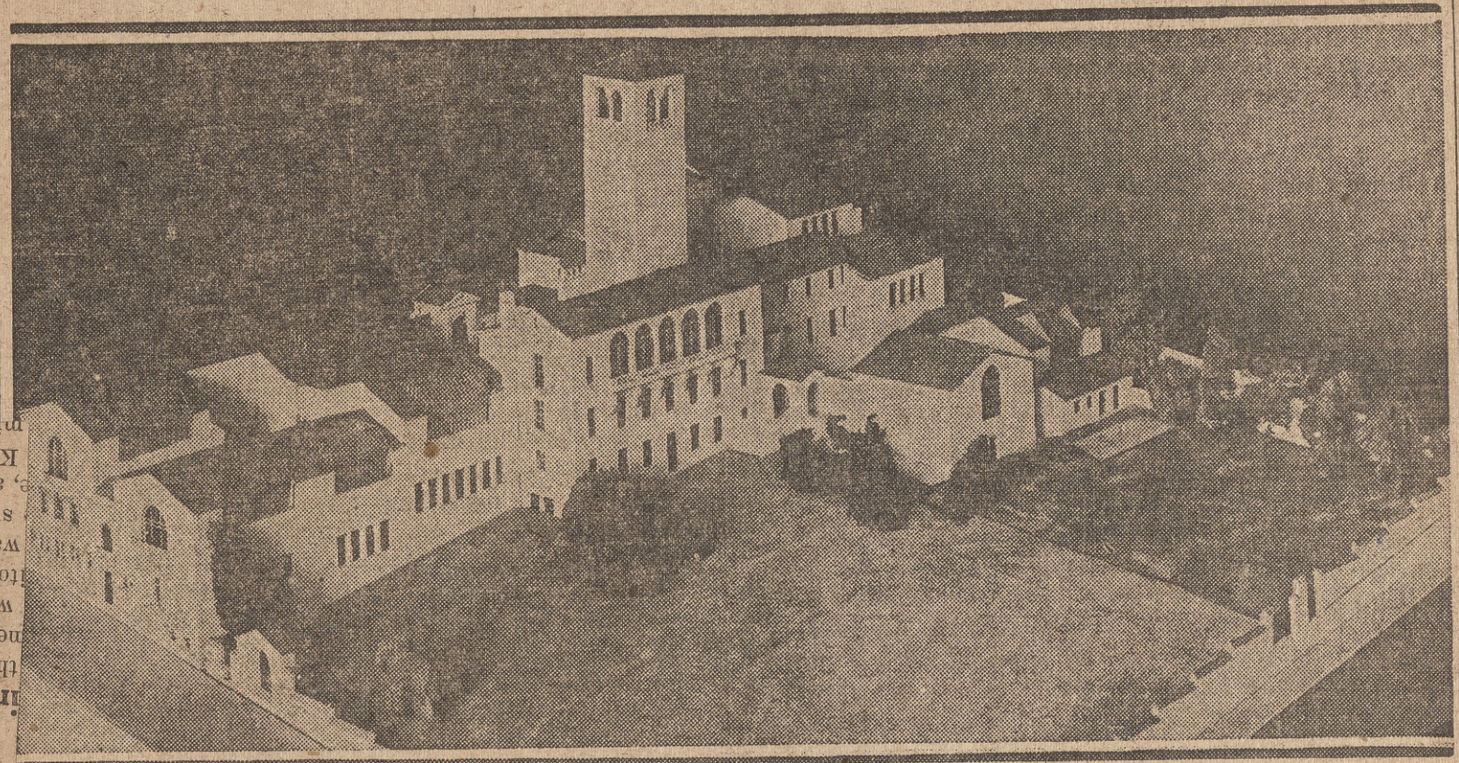
Signor Antonio Corsi, famous artists' model, returns to San Francisco to pose after many years absence.

Artists & Their Work

By H. L. DUNGAN.

Ground has been broken for the ... home of the California School ... Fine Arts in San Francisco. It ... planned to complete the building ... the middle of August in time for ... opening of the 1926 fall term. The school, which is being erect... at Jones and Chestnut streets, ... cost $350,000 and will accom... date 2400 students. Purchase of ... site was made possible by the ... le of the school's property at ... lifornia and Mason streets. The ..., overlooking the bay and other ...mantic features of San Francisco, ...h as Telegraph Hill, Russian ..., the Italian quarter, and the ...cks, promises to create an ...osphere congenial to students. The building, which extends 285 ... along Chestnut street, was de... ned by Bakewell & Brown, ar... itects. There is in it a sugges... n of the Italian renaissance.

California School of Fine Arts as it will appear when completed in San Francisco. The reproduction is from a photograph of a model of the school made by Bakewell & Brown, architects. The school will occupy a beautiful site overlooking the bay and many interesting sections of San Francisco and the neighboring counties.



...tecture and instruction to crafts... ...men in architectuarl modeling, ...wood carving, metal working, pot... ...tery and other forms of applied ...art.

* * *

The beginning of work on the California School of Fine Arts marks an epoch in the social and cultural history of San Francisco, and is the rehabilitation of an important activity which dates back to 1874, when the original school, under the auspices of the San Francisco Art Association, was founded. The older generation of San Francisco will remember the keen and wide-spread interest that was taken in those early days in the work of the association and the school.

The headquarters for many years of the association and the school was on Pine street over the California Market. In 1893 Edward F. Searles donated to the Regents of the University of California, as trustees, the famous Mark Hopkins house on California and Mason streets, and on these premises up to recently the activities of the association and the school have been continued, although, because of the destruction of the buildings in the fire of 1906, these accommodations were considered curtailed.

Even with the handicap of the fire and war times the school has grown in size and importance, until at present it is carrying an annual enrollment of approximately 1000 students with a faculty of thirteen. The faculty is representative of artists eminent in their various lines and noted for their devotion to the work.

Walter S. Martin is president of the school and A. W. Widenham, executive secretary and business manager. Among the directors are Athol McBean, Arthur Brown Jr., Clark Hobart, E. Spencer Macky, Guest Wickson, Gottardo Piazzoni and Charles Templeton Crocker.

* * *

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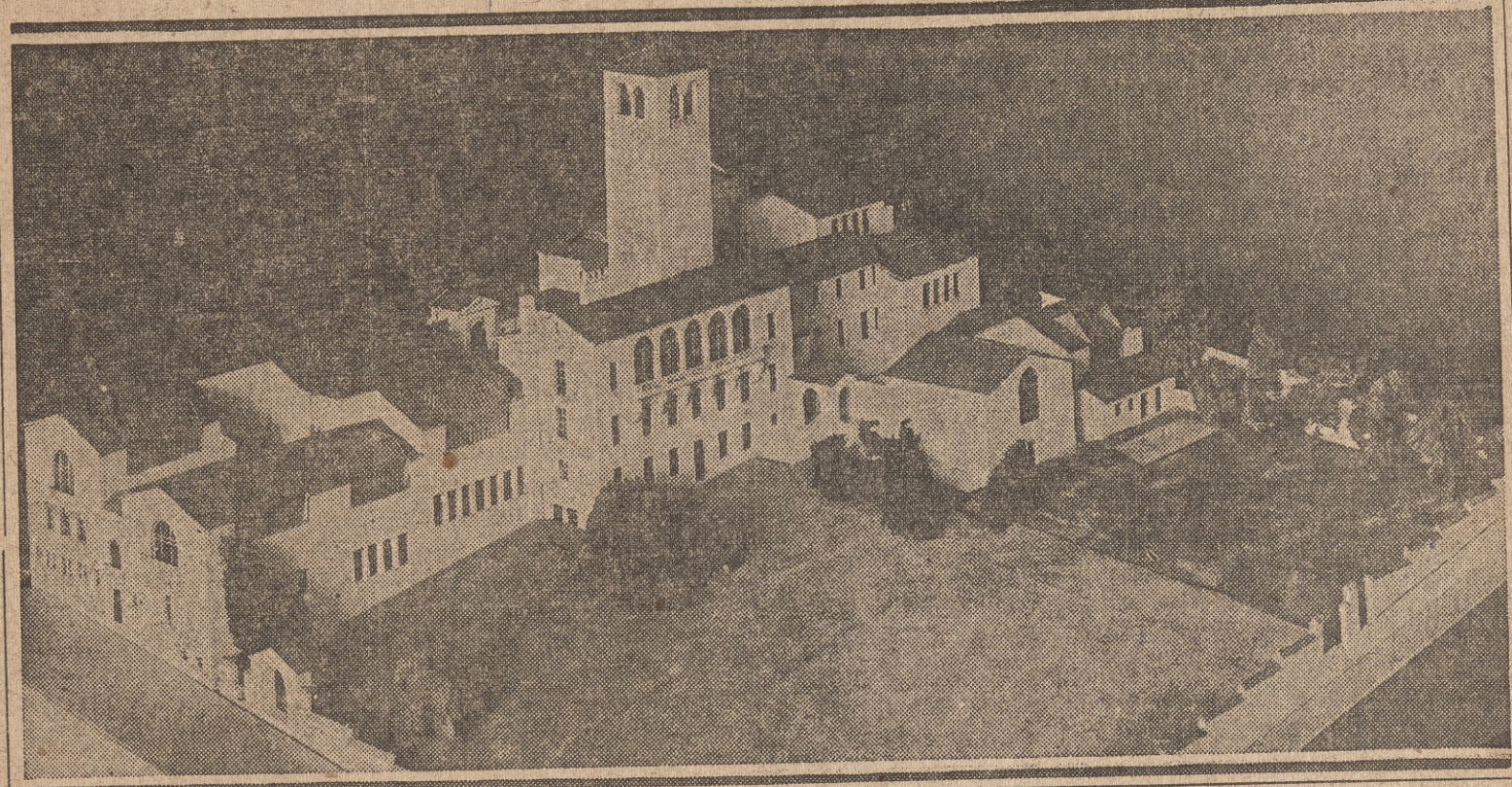

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The east end of the building will ... devoted to the class rooms and ...udios for drawing and painting ...th provision for separate studios ...r night and day classes. The ...st end of the group will be de...oted to the class rooms for design ...d the applied arts. A wing at ...is end of the building will be ...evoted to the sculpture studios. ...he central building, surrounding ... patio, will accommodate the ex...cutive officers, the library and ...cial rooms for the art associa...on and students. Accommoda...ons are also provided for the ...mfort of students with special ...oms for recreation including a ...afeteria. As arranged, the cen...al portions of the building may ... thrown together for the purpose ... exhibitions or entertainments. ... is hoped by the directors that ...ere will be revived the annual ...ecant or ball which became so ...mous at the old Mark Hopkins ...house.

In addition to the work of the ...chool, the new building will pro...vide means for offering to the pub...lic opportunity for the study of art in lectures and exhibitions and even for musical and dramatic entertainments in a limited scale. The library, a large room on the third floor commanding a beautiful view of the bay, will house a collection of books which it is intended to make representative of all of the arts, and will be open for study both to students of the school and members of the art association.

According to plans the building will be the art center of San Francisco and will revive a definite interest in art which for many years was an outstanding feature of San Francisco life.

In addition to the present activities of the school, plans are being laid to develop a school of architecture and instruction to craftsmen in architectuarl modeling, wood carving, metal working, pottery and other forms of applied art.

* * *

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* * *

There are many ...

WORK and PLAY fo

wrinkles. The design is then transferred to the linen, or, if more convenient, the design can be transferred to the linen before it is basted to the net.

The edges of the design are buttonholed, working through both linen and net. All dots are done in solid satin stitch and the design is embroidered in satin stitch around the edges. The design should be outlined with a running stitch if the work is not padded, but the work is really more effective if it is slightly padded. After the work is completed the linen is cut carefully away from the background, leaving the net.

The net used should be of the coarse quality, as the fine net would not launder well and would not give the strong, bold but lacy appearance that is the beauty of the net applique.

New Things in Crochet.

Miss W.:—Crochet has even invaded the realm of hat trimmings and wool flowers wired to stand out in a natural way are often seen on the new hats. Some of these crocheted flowers are made of mercerized cotton instead of wool, but in either

place and the work is done over the canvas through the material. After the embroidery is finished the threads of the canvas are pulled out one at a time, leaving the embroidery on the goods.

In this way any pattern can be copied, as one square of the pattern represents one cross stitch. To be effective cross stitching should be developed in three or more colors.

Cross stitch designs are sometimes stamped directly on the material and if that is done, you would merely follow the pattern as marked on the material, crossing the stitches all in one direction, so as to give the work a uniform look.

Black Forest Embroidery.

H. H. A.—Black forest embroidery is just another name for the Rayo embroidery, which sprang into favor a couple of years ago. It is the most simple of all embroideries, for it consists of single stitches, which form the petals of the flower and its leaves. The beau-

Stenciling Hints.

J. J.—A stencil pad is a piece of cotton, wrapped very tightly in a piece of soft cloth and is sometimes used in place of a stencil brush. Either a stencil brush or a pad can be used for the leather, as that is merely a matter of preference, but a separate pad or brush should be used for each color.

The velvety side of the leather is always the right side for stenciling. The work is done exactly as you would stencil on cloth, which is merely a back and forth rubbing, holding the brush perpendicular.

Use an orange stick to mark the repeat of the pattern, so that the marks can readily be brushed out. After the stenciling has thoroughly dried, the leather is well brushed with a clean, stiff brush.

Bead Buckles.

MRS. C.—The brass rings covered with crochet and fastened together to form

ed together on the
forming the buckle.
gold beads are used,
to stand out from th
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they will stand out fr
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Bead buckles of this
used for evening slipp
in a large size could be
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Doily Cases fo

Mrs. M. C.—A very p
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with white linen, inst
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was made very indivi
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satin stitch. The mono
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the letters being place
form to the circular ed
was top sewed around
circles, making a ver

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the border on

aking up a de-
Good books on
tions of various
to be found in
will be greatly
se and adopting

The slips of paper should be pasted almost in the center on the inside of the cover of each book and smoothed down with a clean towel so that there will be no wrinkles or curled edges. To be absolutely correct the margins of space left on each side of the plate should correspond with the margins on a page, more space at the bottom than on the outside edge, still less at the top and last of all on the side nearest the center of the book.

This beautiful piece of filet crochet is really quite simple of execution. It is formed on a foundation chain, and is worked back and forth in regular manner. The border is composed of several rows of simple chain stitch, each chain of five fastened to the center of the chain of five in the preceding row. As it would be impossible to give minute directions for this work, I would advise the use of a magnifying glass or reading glass in deciphering the pattern. To those who are familiar with the art of crocheting, this pattern will not prove at all difficult.

6120

ANTONIO CORSI—"The Man of a Million Moods"

By BERTHA FISKE.

DO you know the Abbey paintings of the Holy Grail, or Watts Sir Galahad or the Hosea by Sargent? To nearly every one who likes to look at things these pictures are familiar. In your appreciation of some bit of color, or touch in the action, or expression in the face that particularly appealed to you, did you come to know Antonio Corsi? Of course you think not, but if you are told Corsi was the original for over sixty figures in the Holy Grail, that he posed for twelve of the prophets in Sargent's panel of the eighteen, that his appearance varies in parts from an aborigine to the crucified Christ; that he is in short the most famous model in the world, perhaps you will feel that your acquaintance with him is greater than you realized.

Corsi is now in San Francisco, posing for all the principal male figures in the work of Leo Lentelli, the Italian sculptor for the exposition. When one knows that there is scarcely any public building of note built in this country during the last twelve years which has not Corsi on the walls—as an Indian, a pioneer, an early settler, a rebel of '76, or as some symbolic character, this bit of news becomes interesting. Corsi will stay here until the exposition opens, and is also posing at present for Spencer Macky, the Hopkins Art Institute, W. Betts' Art School and the California School of Arts and Crafts. A trip to his studio lingers in the memory as a unique experience.

• • • •

A VERSATILE PERSONALITY.

THE ceaseless mechanical activity an automobile traffic of Golden Gate and Van Ness avenues form a twentieth century background for this man who through his imagination can bring the story of civilization in the most potent way—that of personality. In his studio is his collection of over a hundred costumes, properties and treasures which are the result of thirty-one years' work in fourteen different countries. Here one meets the slight, but perfect physique, the cameo-cut features, the expressive eyes, and "temperamental" hair which mean Antonio Corsi, "the man of a million moods," as he has been called.

Corsi is Italian, born in the little village of Atina, in the South of Italy. At eleven, with his father and brothers he was one of a little band of street musicians roaming through England. In Dover one spring morning Felix Moscheles "discovered" him. It was the beginning of his part in life.

He posed for Mr. Moscheles for seven or eight years, traveling extensively in various countries with his patron. This was the means of his first royal appointment, that of sitting for the late Empress Frederick of Germany. Then came work for Sir Edward Burne-Jones, Lord Alma-Tadema, Sir Edward Poynter, Lord Leighton, Lady Butler, Professor Herbert Herkomer, Sir John Millais, and many other artists. He was the model for the Angel Gabriel, a figure flying downward, in the mural decorations by Lord William Richmond in St. Paul's Cathedral, and posed for Princess Louise's "Colonial Memorial" of the South African war.

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IN FAMOUS PICTURES.

CORSI is the only model Sargent ever used, and in the Hosea posed for three hours and twenty-five minutes without moving. Among some of the more widely known pictures for which he has been the model are Sir Galahad by Watts, the Atlanta Race by Sir Edward Poynter; also "Reading From Homer," by Alma-Tadema; "The First Sorrow," by Bouquereau, and "The Wheel of Fortune" by Sir Edward Burne-Jones. For this he had to be strapped to a huge wheel, which was set in motion and revolved several times in order to get the "feeling," a performance not many of our versatile moving picture stars of today would care to attempt.

It was Sargent who sent him to America. His arrival here is one of his most decided memories. On the trip over he had several times transgressed some of the ship's minor rules and regulations with the result that six times had he appeared before authority to answer the customary questions:

"What is your name?"
"Antonio Corsi, sir."
"Are you an Italian?"
"Yes, sir."
"How long have you lived in England?"
"About fourteen years, sir."
"What is your business?"
"Professional model, sir."
"Have you friends in America?"
"No, sir."
"Have you work to go to?"
"No, sir."
"Have you any money?"
"No, sir."

This state of affairs, combined with his ignorance of law, caused the captain to tell him the last day out: "Well, Corsi, when we land tomorrow, I'll be glad to get rid of you."

• • • •

GOES THROUGH ELLIS ISLAND.

WHEN the time for disembarking came, and Corsi was preparing to land with other passengers, he was surprised to be summoned to take a place in the barge which was transporting immigrants to Ellis Island. Here, with tedious waiting, and the necessity of several more times answering the rigamarole of questions, his temper was at boiling point, when after searching his hair to ascertain he was not a diamond smuggler, he was hurried before the chief inspector as a very "queer case."

The questions were asked all over again. The puzzle was as great for the head official as it had been for the smaller ones. It was further added to when Corsi declared he knew no one in America, but many people knew him. This almost taxed the patience of the tribunal until Corsi's explanation—"at least know my figure"—gave a clew for understanding, and with the discovery that he had money—in check—and had been sent over by Sargent whom the chief inspector knew, profuse apologies were made, and a yacht belonging to one of the main official's friends was tendered him for his trip across the harbor.

Perhaps one thing which was responsible for the "suspicious looking character's" reception was the immense scrapbook strapped to his back, with which Corsi always travels. It is his bible, containing letters and photographs from everyone he has ever known connected with his work. It is the care with which this record has been kept that has enabled him to write with the colaboration of Virginia Calhoun, "The Story of My Life," a book that is to be brought out by New York or San Francisco publishers this winter.

• • • •

PROUD OF HIS PROFESSION.

AN experience he has enjoyed in America several times, notably for the Rainy Day Club of America with Mrs. Potter Palmer as chairman at Hotel Astor in New York is the giving of his lecture, "The Model's Point of View." In this the value of the model's work and his scope assumes a different aspect than the belittled regard with which it is usually thought of. Certainly there could be no one who better understands his profession to champion the cause of the model's position in society, and it is a subject very near to Corsi's heart.

Among the costumes which have special significance is the suit of Galahad armor given to Corsi by Abbey, a cardinal's dress which belonged to the former Archbishop of London, a monk's frock worn by Corsi's uncle for fourteen years before he foreswore his order so as to marry, a royal blue velvet Roman toga with real Etruscan buckles, belt, and head-band, no end of fishing garb, several gorgeous Oriental costumes, and historical attire of many periods, and from different classes in society. There is also a fascinating collection of rings. Corsi's interest for his costumes is slight, however, compared with his admiration for the nude. His attitude toward this is that of the delight of the old Greek, the true artist.

Two things in America Corsi likes—the Indian and California. In the passing of the Indian he feels we lose something we are as yet scarcely aware of—the primitive grandeur of Western life, whose literature, music and history will mean more and more to us as we develop. The warm climate and blue sky of Golden California naturally appeal to him, although he looks forward very much when his work here is completed to answering the call of his own sunny Italy.

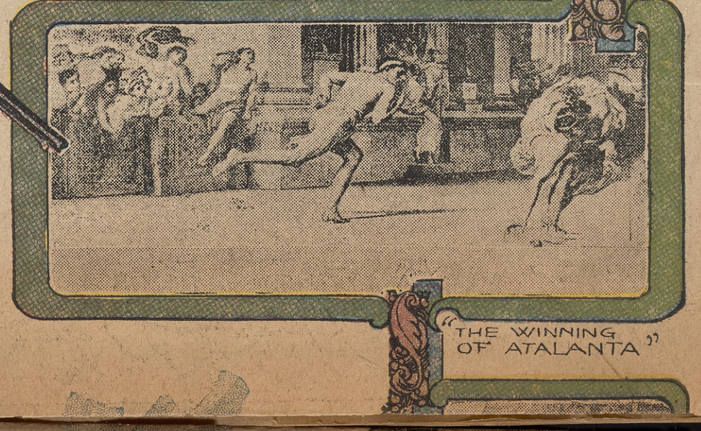
• • • •

IN disposition frank and in nature simple with a wonderful amount of intuition and a ceaseless longing to do, the experiences and environments of this naive temperament have produced the following psychology accompanied by characteristically intense, expression. "When things go as I like, its fine—when not, it's no good." As one comes away from the studio one stops to think, here is a man who has something to show for his life, whose work has been more than for an existence. You feel that here is one of the rare spirits whose work has been life.

"SIR GALAHAD." BY G F WATTS

LOUIS D ROGERS

THE FIRST SORROW (DEATH OF ABEL) BY BOUGEREAU.



"THE WINNING OF ATALANTA"

"THE WHEEL OF FORTUNE," BY BOURNE-JONES

"READING FROM HOMER," BY ALMA-TADEMA

HOSEA IN "THE FRIEZE OF THE PROPHETS," BY JOHN SARGENT

FATE'S PERVERSITY.

Senator Tillman rashly declared some time ago that the frying of chicken was a lost art in Washington, and ever since that day he has been deluged with Washington fried chicken by parcel post. He had no idea that Washington housewives were so sensitive.

"I am now converted," he said recently. "I now admit that Washington fried chicken is superb. But still every mail brings me more and more pullets and capons and yearlings. My case is as hopeless as the commuter's.

"A commuter was in a dreadful wreck. The collision had been head-on; four coaches were telescoped, flames burst forth, the shrieks and groans of the dying mingled with the hiss of escaping steam and the roar of the fire.

"The commuter, black as a coal, was dragged out by the feet from under a mound of charred and mangled corpses.

"A physician bent over him anxiously.

"'Are you hurt?' he asked.

The commuter opened his eyes and stretched himself. Then, rising, he snarled:

"'Hurt? Me? Of course, I ain't hurt! I never am! I can't be! I carry an accident insurance policy!'"

ELIGIBLE.

Alfred Noyes, the English poet, who, alone among the entire poet tribe, makes a living out of poetry, said at a dinner:

"I wish it to be understood that my poems are not putting me in the Carnegie or Rockefeller class.

"While my poems afford me a competence, I am still hit hard by the story of Mrs. Blanco.

"'Who is that young man who is paying you such marked attention?' Mrs. Blanco, a society leader, asked her daughter.

"'He is a poet, mother,' the young girl replied.

"'Gracious!' cried the mother. 'And can you, a millionaire's daughter, seriously contemplate throwing yourself away on a starveling poet?'

"'Oh,' said the young girl, 'you don't understand. He isn't an ordinary poet. He writes poetical advertisements.'

"'My darling,' said the mother, 'call him up at once. I'll ask him to our week-end house party.'"

THE DIFFERENCE.

"What is the difference between a political gathering and one of a hunt club?"

"I know. One is a mass meeting and the other is a meet massing."—Baltimore American.

6120

WORK and PLAY fo

wrinkles. The design is then transferred to the linen, or, if more convenient, the design can be transferred to the linen before it is basted to the net.

The edges of the design are buttonholed, working through both linen and net. All dots are done in solid satin stitch and the design is embroidered in satin stitch around the edges. The design should be outlined with a running stitch if the work is not padded, but the work is really more effective if it is slightly padded. After the work is completed the linen is cut carefully away from the background, leaving the net.

The net used should be of the coarse quality, as the fine net would not launder well and would not give the strong, bold but lacy appearance that is the beauty of the net applique.

New Things in Crochet.

Miss W.:—Crochet has even invaded the realm of hat trimmings and wool flowers wired to stand out in a natural way are often seen on the new hats. Some of these crocheted flowers are made of mercerized cotton instead of wool, but in other

place and the work is done over the canvas through the material. After the embroidery is finished the threads of the canvas are pulled out one at a time, leaving the embroidery on the goods.

In this way any pattern can be copied, as one square of the pattern represents one cross stitch. To be effective cross stitching should be developed in three or more colors.

Cross stitch designs are sometimes stamped directly on the material and if that is done, you would merely follow the pattern as marked on the material, crossing the stitches all in one direction, so as to give the work a uniform look.

Black Forest Embroidery.

H. H. A.—Black forest embroidery is just another name for the Rayo embroidery, which sprang into favor a couple of years ago. It is the most simple of all embroideries, for it consists of single stitches, which form the petals of the flower and its leaves. The beau-

Stenciling Hints.

J. J.—A stencil pad is a piece of cotton, wrapped very tightly in a piece of soft cloth and is sometimes used in place of a stencil brush. Either a stencil brush or a pad can be used for the leather, as that is merely a matter of preference, but a separate pad or brush should be used for each color.

The velvety side of the leather is always the right side for stenciling. The work is done exactly as you would stencil on cloth, which is merely a back and forth rubbing, holding the brush perpendicular.

Use an orange stick to mark the repeat of the pattern, so that the marks can readily be brushed out. After the stenciling has thoroughly dried, the leather is well brushed with a clean, stiff brush.

Bead Buckles.

MRS. C.—The brass rings covered with crochet and fastened together to form

ed together on the
forming the buckle.
gold beads are used,
to stand out from th
ing about five and
thread into the butt
they will stand out fr
tinuing in this way ar

Bead buckles of this
used for evening slipp
in a large size could be
ing frocks.

Doily Cases fo

Mrs. M. C.—A very p
cases seen the other d
with white linen, inst
The set, which was int
was made very indivi
initial monogram, embr
satin stitch. The mono
one and one-half inche
the letters being place
form to the circular ed
was top sewed around
circles, making a vet

found although
stitch preferred,
r, and in some
the border on

aking up a de-
good books on
tions of various
to be found in
will be greatly
se and adopting

The slips or paper should be pasted almost in the center on the inside of the cover of each book and smoothed down with a clean towel so that there will be no wrinkles or curled edges. To be absolutely correct the margins of space left on each side of the plate should correspond with the margins on a page, more space at the bottom than on the outside edge, still less at the top and last of all on the side nearest the center of the book.

This beautiful piece of filet crochet is really quite simple of execution. It is formed on a foundation chain, and is worked back and forth in regular manner. The border is composed of several rows of simple chain stitch, each chain of five fastened to the center of the chain of five in the preceding row. As it would be impossible to give minute directions for this work, I would advise the use of a magnifying glass or reading glass in deciphering the pattern. To those who are familiar with the art of crocheting, this pattern will not prove at all difficult.

C P Townsley Pasadena
Frances Patterson Greenville Del.
Louise Crow Rosario Wash.
Clara M. Rapp - Ogden, Ut.
Olivia Fentress - Hubbard Woods
Grace Fentress " Ill.
(Mrs. James) " "
M. McNeal Morgan —
Dana N. Elmer - Winnetka Ill.
Antonio Corsi Pasadena Cal.
Mary Clay Reese -
Gwendolyn M. R.F.D. No 1 Box 57 -
Birmingham Ala.
Yo Synodical College -
Fulton Mo -
Daisy M. Hughes. Los Angeles, Cal.
Irma Kohn Rock Island Ill
M. Augur El Paso Texas
PHOTO BY E. O. SLEVIN CARMEL, CAL.
Rosario Medina B. Concepción, Chile, S.A.

House where
Corsi was born
Atina, Italy

To my good friend
Edwina Derendorf
With best love & wishes
Lesley Taylor Wadsworth

By Sidney J. Yard

BATTLE-SWEPT BELGIUM HOLDS ITS DEDICATION

Exhibit at the Exposition Is Opened to Public With a Simple, Yet Very Impressive Ceremony.

Of all the dedications and ceremonies which have been held at the Exposition, the opening of the Belgian section in the French pavilion today was the simplest, and at the same time the most impressive.

No music marked the ceremonies, there was no speech-making and no medal. Francia Drion, Commissioner General of the Belgian Government and Belgian Consul in San Francisco, is showing his guests about the exhibits, with just a few remarks about each display as the party moves along.

But the remarks were significant. They pointed out many structures which were once the architect's delight, the patriot's pride, and the goal of the tourist. Some of them now are no more. Others are in foreign hands.

For a moment the party stopped in the main room before the busts of King Albert and Queen Elizabeth. Over the statues, painted on silk, hangs the Belgian coat of arms and above that the Belgian flags. Fresh flowers are kept by the busts in honor of the two rulers. Drion was silent when the party stopped at the busts, but the guests understood.

There are many precious art exhibits in the Belgian section, bearing the names of painters and sculptors, known the world over. All of them were brought from England, France and America. None came from Belgium direct. "We all know why," said Drion, "and although our exhibit is sadly inadequate, we are proud of what we have here."

There also are fine laces from Ghent, tapestries from Malines and models of the harbors of Ghent, Antwerp and Brussels and of the dry dock at Royers.

Preceding the dedication, Francis Drion gave a luncheon this morning to the foreign commissioners and Exposition officials in the Administration building of the Exposition.

UNDER THE BELGIAN SHIELD

Busts of King Albert and Queen Elizabeth, which adorn one of the rooms in the Belgian exhibit at the Exposition.

"I Don't Know Why Jone

To my good friend
Edwina Dereudorf
With best love & wishes
Lesley Taylor Wadsworth.

Taken by Beatrice Latta

California School of Arts and Crafts - Berkeley, Cal
May 1920.

By Sidney J. Yard

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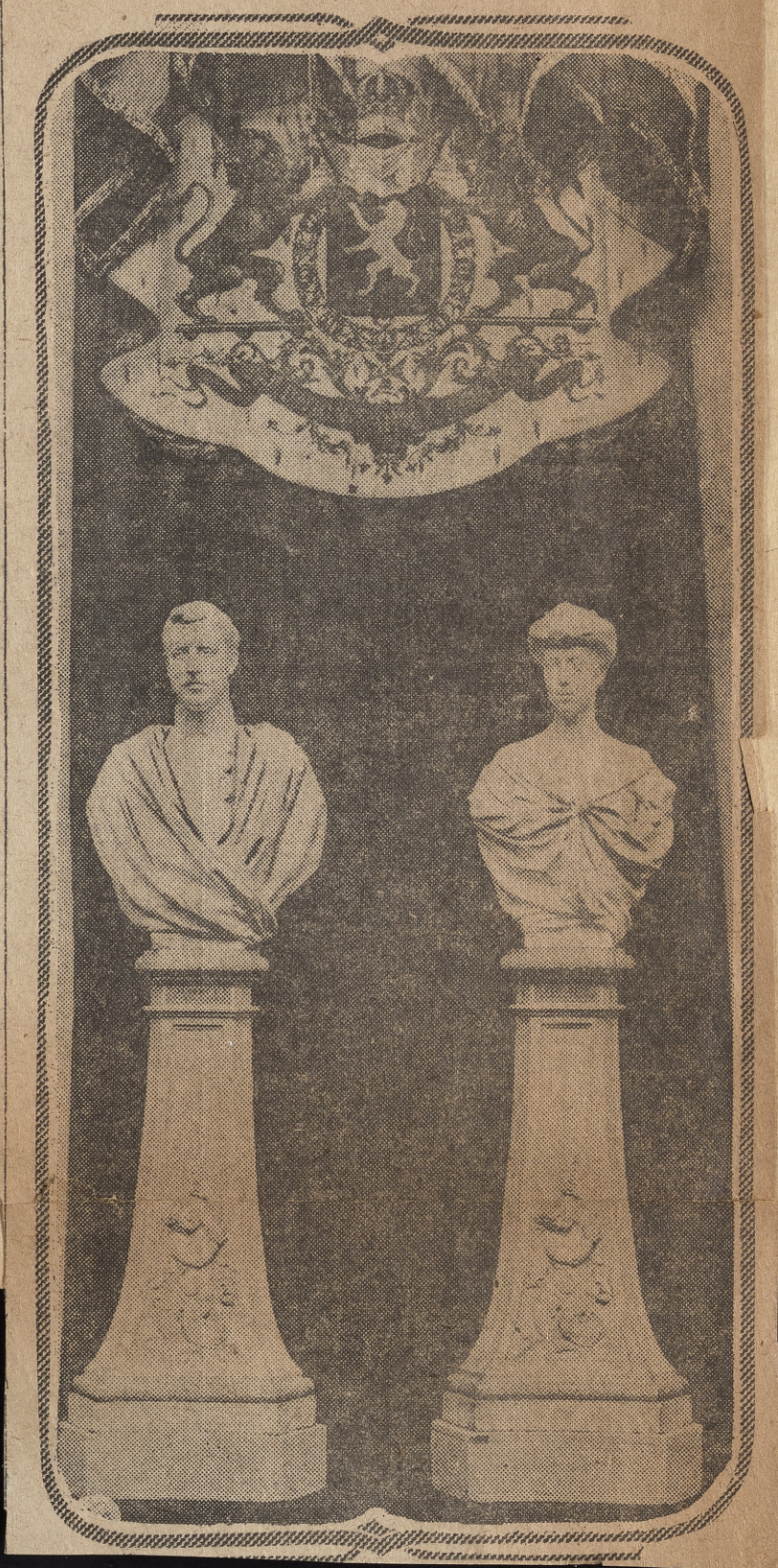

PRESENTED BY THE
SOLDIERS AND SAILORS
HISTORICAL SOCIETY
OF RHODE ISLAND
A D 1911
IN HONOR OF THE
VETERANS OF THE
CIVIL WAR 1861 1865

Gayley Bust by Manat to Be Shown on Campus During Charter Week Festival

WILLIAM W. MANAT, eminent sculptor, putting the last touches on a bust of Professor Charles Mills Gayley which is being shown on the campus as a feature of Charter Week festivities.

BERKELEY, March 22.—Modeled in a studio fitted up in a tank house under one of the oldest windmills in Berkeley, a bust of Professor Charles Mills Gayley, veteran member of the University of California faculty, will be publicly displayed for the first time as a feature of Charter week festivities on the campus.

The bust is the work of William W. Manat, a sculptor who has gained

ercises honoring the university's birthday.

But eight sittings of an hour each were required by the sculptor to complete his work of Professor Gayley. The bust was modeled in what is probably the most unique studio in the west, situated as it is in tank house, 2529 Dwight way. It was there, also that Dr. Wheeler posed for a similar piece of statuary.

STUDIED IN GREECE

Studying first in Greece, where his father, Professor J. Irwin Manat, was at one time United States consul to Athens, Manat developed his talent as a youth under masters in Italy, Paris and other European art centers. Statuary modeled by him now on display in the east, includes "Peace," a soldiers' and sailors' memorial at Newbern, North Carolina; Civil War memorial in the Rhode Island capitol and busts of famous educators, including the late Dr. Harkess of Brown University and Dr. E. Benjamin Andrews, president of Brown University.

President Main of Grinnell College, a recent visitor to Berkeley, is also included among those who have posed for the Berkeley sculptor.

Manat will be on the staff of the coming summer session at the university.

Planes Use Thames As Landing Fiel

LONDON, March 22.—The firs

for the Insane at Kankakee. H
failed to recognize two brother
John, of this city, and Thomas,
Champaign, when the two recent
greeted him for the first time i
twenty-seven years.

PRESENTED BY THE
SOLDIERS AND SAILORS
HISTORICAL SOCIETY
OF RHODE ISLAND
A.D. 1911
IN HONOR OF THE
VETERANS OF THE
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The bust is the work of William W. Manat, a sculptor who has gained renown in the East and who of late has established a studio in Berkeley. Modeled by the same artist is a bust of President Emeritus Benjamin Ide Wheeler, now on display in the university library.

BUST IS PRAISED

Manat's bust of Professor Gayley has been enthusiastically received by the veteran educator himself and by leading artists and university folk of Berkeley. Modeled in plaster, it is the plan of Professor Gayley's friends in college circles to raise a fund to have the bust done in bronze and presented to the university as a lasting tribute to the much-loved head of the university's English department.

During Charter Week Manat will permit the plaster model to be displayed in the university library for the pleasure of former scholars of the professor returning for the exercises honoring the university's birthday.

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Manat will be on the staff of the coming summer session at the university.

...ston, 5; winning pitcher—Johnson. Los... pitcher—Harris. Umpires—Evans and Dineen.

SENATORS STAGE BATFEST.

WASHINGTON, Aug. 8.—Washington pounded a quartet of St. Louis pitchers today for seventeen hits and won the second game of the series, 16 to 5.

ST. LOUIS.	AB.	R.	H.	O.	A.
Robin, rf..	4	1	2	0	0
Tetzel, rf.	1	0	0	0	0
Ellerbe, 3b	5	1	2	1	4
Gisler, 1b.	5	0	1	6	1
Williams, lf.	3	1	1	1	0
Jacobson, cf	5	0	1	3	0
Severeid, c	3	0	0	6	2
Gerber, ss.	4	1	1	1	2
McManus, 2b	3	0	0	4	2
Stuart, 2b.	1	1	1	1	0
Bayne, p..	1	0	0	0	2
Kolp, p...	1	0	0	0	0
Lamb ...	1	0	0	0	0
Morris, p.	0	0	0	0	0
Burwell, p	0	0	0	1	0
Collins...	1	0	1	0	0
Totals ..	38	5	10	24	13

WASHINGTON.	AB.	R.	H.	O.	A.
Judge, 1b.	5	2	2	3	0
Milan, rf..	5	2	2	1	0
Rice, cf...	5	2	4	5	0
Miller, lf..	5	3	2	4	0
Harris, 2b.	2	2	1	5	1
Shanks, 3b	2	2	1	3	3
Picinich, c	5	1	1	4	0
O'Rourk, ss	4	2	2	2	0
Johnson, p	5	0	2	0	0
Totals ..	38	16	17	27	4

*Batted for Kolp in seventh.
†Batted for Burwell in ninth.

St. Louis	0	1	0	0	2	0	0	0	2	—5
Washington	0	3	2	0	1	2	1	7	x	—16

Errors—Williams, Severeid, Gerver, McManus, Harris, Shanks, O'Rourke. Two-base hits—Johnson, Rice (2), O'Rourke. Three-base hits—Ellerbe, Rice. Home run—Stuart. Stolen base—Ellerbe. Sacrifice hits—Severeid, Shanks, Harris, Milan, Judge. Double play—Severeid to McManus. Left on bases—St. Louis 9, Washington 7. Bases on balls—Off Johnson 2, off Kolp 1, off Morris 2. Hits—Off Bayne, 6 in 3; off Kolp, 4 in 3; off Morris, 5 in 1 (none out in eighth); off Burwell, 2 in 1. Hit by pitcher—by Morris (Harris 2). Struck out—By Johnson 1, by Kolp 3, by Morris 1, by Burwell 1. Losing pitcher—Bayne. Umpires—Connolly, Nallin and Wilson.

YANKS LOSE LEAD.

NEW YORK, Aug. 8.—New York

Faber, p..	1	0	0	0	1
Totals ..	34	5	9	27	14

Hoyt, p...	3	1	2	1	4
*Hawks ..	1	0	0	0	0
†Mays ...	1	0	0	0	0
Totals ..	33	4	7	27	22

*Batted for Hoyt in ninth.
†Batted for McNally in ninth.

Chicago	3	0	1	0	0	0	0	0	1	—5
New York.....	1	0	1	1	0	0	0	1	0	—4

Errors—Peckinpaugh, Ruth, Johnson. Two-base hits—Collins, Miller, Meusel. Home run—Ruth. Sacrifice—Strunk. Left on bases—New York 9, Chicago 6. Bases on balls—Off Hoyt, 3; off Kerr, 3; off Faber, 3. Hits—Off Kerr, 7 in 6 innings; off Faber, none in 3. Hit by pitcher—By Faber, 1 (Miller). Struck out—By Hoyt, 3; by Faber, 2. Wild pitch—Faber, 2. Winning pitcher—Kerr. Umpires—Chill and Moriarty.

BOSTON BEATS CATS.

BOSTON, Aug. 8.—Boston won its eighth straight game from Detroit today, 6 to 1. Scott made his first home run of the season inside the grounds.

DETROIT.	AB.	R.	H.	O.	A.
Blue, 1b..	4	0	0	8	0
Bush, 2b..	3	0	0	2	3
*Shorten..	1	0	1	0	0
Sargent, 2b	0	0	0	0	0
Cobb, cf..	4	0	0	4	0
Veach, lf..	4	0	1	1	0
Heilman, rf	4	1	3	2	0
Jones, 3b.	3	0	1	1	1
Flagstead, ss	4	0	1	1	3
Bassler, c.	4	0	1	4	3
Leonard, p.	3	0	0	1	2
†Woodall..	1	0	0	0	0
Totals ..	35	1	8	24	12

BOSTON.	AB.	R.	H.	O.	A.
Leibold, cf	4	1	2	1	0
Foster, 3b.	2	1	0	0	3
Pittinger, lf	4	1	1	6	0
Pratt, 2b.	4	0	1	2	2
McInnis, 1b	4	1	1	11	1
Collins, rf.	4	1	1	2	0
Scott, ss..	4	1	2	1	3
Ruel, c...	2	0	0	3	0
Myers, p..	4	0	0	1	4
Totals ..	32	6	8	27	13

*Batted for Bush in eighth.
†Batted for Leonard in ninth.

Detroit	0	1	0	0	0	0	0	0	0	—1
Boston	1	0	0	1	2	0	0	2	x	—6

Errors—Heilman, Bush. Two-base hits—Pittinger, Heilmann, Pratt, Shorten, McInnis. Three-base hit—Leibold. Home run—Scott. Stolen bases—Leibold, Foster. Sacrifice—Foster. Left on bases—Detroit 8, Boston 6. Bases on balls—Off Leonard 3, off Myers 1. Struck out—By Leonard 3, by Myers 1. Wild pitch—Leonard. Umpires—Hildebrand and Owens.

Third inning—Score: White Sox 3, Yankees 3; Kerr pitching; one out, Miller on second, Ruth grounded out to Collins, Miller taking third.

Fifth inning—Score: White Sox 4, Yankees 3; Kerr pitching; one out, bases empty, ball wide, ball two low, ball three low, strike called, walked, out stealing.

Eighth inning—Score: White Sox 5, Yankees 3; Fabel pitching; Ruth first up; ball wide, strike, foul, flied to left.

Ninth inning—Score: White Sox 5, Yankees 4; Fabel pitching; two out; Miller on second; Peckinpaugh on first; Ruth intentionally passed, filling bases.

Summary—At bat three, run one, hit one.

National League

CHICAGO, Aug. 8.—Speed Martin weakened in the seventh inning after holding New York to two hits, one of which was a scratch.

NEW YORK.	AB.	R.	H.	O.	A.
Burns, cf..	5	0	2	2	0
Bancroft, ss	5	0	0	2	1
Frisch, 3b.	4	0	0	1	2
Young, rf.	4	1	1	2	0
Kelly, 1b.	4	1	1	10	1
Meusel, lf.	3	1	1	3	0
Rawlings, 2b	4	2	2	3	5
Snyder, c.	4	1	2	3	3
Nehf, p...	2	0	1	1	3

CHICAGO.	AB.	R.	H.	O.	A.
Flack, rf..	4	2	2	3	0
Hollocher, ss	4	0	2	1	5
Kelleher, 2b	3	0	2	2	3
Grimes, 1b	4	1	1	13	0
Sullivan, lf	3	0	1	4	0
Maisel, cf.	3	0	0	1	0
Deal, 3b..	4	0	2	1	3
Killefer, c.	4	0	0	2	3
Martin, p.	2	0	0	0	1

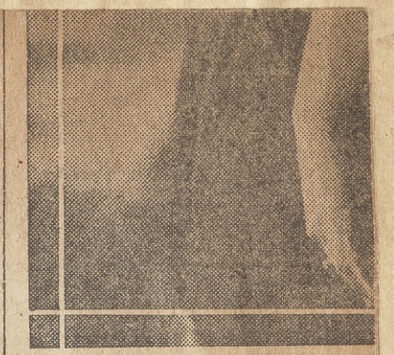
Giants Gain

Club—	W.	L.	Pct.
Pittsburg	64	37	.634
New York	64	41	.610
Boston	56	42	.571
St. Louis	53	49	.520
Brooklyn	55	51	.519
Cincinnati	44	60	.423
Chicago	43	60	.417
Philadelphia	31	70	.307

RESULTS.

Ruthermometer

1920 No.	Date.		1921 No.	Date.
54	29			
53	27			
52	27			
51	24			
50	24			
49	17*			
48	10			
47	9			
46	Sept. 4			
45	28			
44	26			
43	19			
42	14			
41	6		41	8
40	6		40	8
39	5		39	Aug. 6
38	Aug. 2		38	31
37	31		37	30
36	30		36	18
35	25		35	15
34	24		34	12
33	23		33	12
32	20		32	11
31	19		31	5
30	..		30	2
29	15		29	July 2
28	14		28	29
27	11		27	26
26	10		26	25
25	July 9		25	23
24	30		24	20
23	30		23	14



General and Mrs. Oscar Fitzalan Long in Piedmont. Mr. and Mrs Salem Camillo Pohlmann (Sally Long), will be the attendants at the wedding and the ceremony will be performed by Rev. Alexander Allen, rector of St. Paul's Episcopal church. Following the wedding the couple will go up to the Russian river where they will remain two weeks with Salem Pohlmann's mother, Mrs C. L. Pohlmann, at her summer home. About September 1 Smith and his bride will return to the south to make their home. Miss Johnson is a daughter of the H. K. Johnsons of Los Angeles.

☼ ☼ ☼

Tomorrow afternoon Miss Flora Edwards will be hostess at a bridge tea in honor of a charming visitor from the South, Miss Margarita Shestall, and has bidden about fifty guests to the Ambrose Edwards home on Harrison boulevard. Miss Shestall is from Georgia and was a classmate of Miss Edwards at a fashionable school for girls in New York. She will be in the bay district some time and many social compliments are being arranged in her honor by members of the younger set.

☼ ☼ ☼

Farewells are being said to Commander and Mrs. William Glassford, who are to leave next month for the Hawaiian islands, where they probably will be stationed for about three years. The Glassfords are being made the motifs for much entertaining by friends in the service set. Since their marriage Commander and

OPEN VERDICT IN PARK RIOT DEATH

Charles W. McGauley, mechanic

ll to U. C. Maid

tress, model, factory girl, refugee utting herself through college by

Creator of Venus Balked at Giving Statue Any Arms

PARIS, Nov. 4.—It may be come consolation to art lovers throughout the world, who have wondered in what position were the missing arms of the famous Venus de Milo statue in the Louvre, to learn that even the ancients themselves were perplexed on this point.

Dr. Edde, a French physician, has just made known that during a recent visit to Egypt he come into possession of a small bronze statuette of the same period as the Venus de Milo. This statuette is an exact copy of the famus Venus, and like the original, it has no arms. Dr. Edde therefore concludes that the Venus de Milo never at any time had arms, and he believes that the sculptor, when he had carved out of the stone such a divine form, gave up all idea of adding arms.

When the Venus de Milo was discovered on the island of Milo a large reward was offered to anyone who could find the arms, but in spite of extensive search, nothing was discovered.

NOTED ARTISTS SHOW WORK AT MONTEREY

Famous Painters to Exhibit Best Pictures at Peninsula Fair; Old Paintings Sought

MONTEREY, Aug. 18.—An imposing list of entries from California artists has been received by Armin Hansen, art director of the Monterey Peninsula Industrial and Art Exposition, which will open here on August 31.

"This year the directors decided to make the exhibit representative of California art in general rather than of the Monterey peninsula in particular, as was the policy last year, and to this end more than a hundred invitations were sent out to leading artists in all parts of the State. A majority of these artists have announced their intention to participate.

Among those who will send canvases are: William Ritschell, one of the three greatest marine painters of the day; Paul Mays, decorator of the new million-dollar Grauman Theater in Los Angeles; Arthur Matthews, who painted the mural decorations of the San Francisco Mechanics' Library, the walls of the Oakland Public Library and the rotunda of the Capitol at Sacramento; Maynard Dixon, one of America's foremost painters of Indian life and the desert; Gottrado Piazzoni, one of the best known of California artists; Xavier Martinez, who used to paint in Monterey of the old, sleepy days; Francis McComas, Bruce Nelson, Armin Hansen, William Silva, William Watts, Ralph Stackpole and others. The jury of selection is composed of Armin Hansen, Francis McComas and Bruce Nelson.

SEEK OLD PICTURES.

It is the hope of this jury to arrange an exhibit of artists who are associated with the old days of Monterey. They are especially desirous of securing canvases by the eccentric Jules Tavernier, who painted in the old capital of California more than half a century ago. He was painting in Monterey in the days when Robert Louis Stevenson was sick and broke in

Ritschel's Work Highly Esteemed

Journal Pictorial Copy April 26 1916

From Brooklyn Eagle

For depicting elemental strength in wave action no collection yet seen at the Pratt Institute Art Gallery has even approached that of William Ritschel. And yet, the eleven coast-marines in the assemblage of nineteen canvases on view are in no wise literal transcrips of nature; they are filled with poetic and sympathetic personality inherent in the artist. They might be termed at first blush as "strong," so convincing are they, but they are far more than strong; they grip the imagination while gratifying natural craving for truth.

In the main, the marines are scenes on the California Pacific coast. While the locale differs only slightly in these canvases, the points of view differ widely. They deal with the solid, everlasting rocks along shore and with the everlasting surging, dashing and smashing of inrolling ocean waves, sometimes lapping them with caressing motion and, at other times, deceptively resting under moonlight that dimple the wave-summits.

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VENUS DE MILO'S MISSING ARMS BAFFLE ARTISTS

Modern History of World's Greatest Statue Made Up of Legend Fragments.

That the Venus di Milo, undoubtedly the most beautiful statue in the world, once had arms is apparent from the most superficial glance, but in what position they were sculptured and what became of them are mysteries which take first rank among the secrets of the art world.

Some experts, basing their statements upon accurate measurements of the stumps of the missing arms and the manner in which the muscles appear along the back of the statue, claim that the right arm was gracefully posed and attached to the draperies around the waist, while the left arm was raised at the shoulder and bent at the elbow—suppositions which are supported by the meager reports concerning the statue when it was first discovered on the island of Melos in the Mediterranean.

But the first of the mysteries concerning the Venus is connected with the origin of the statue. Who was the sculptor? It is doubtful if this will ever be revealed, for, while it has evidently been buried for some 2000 years and it bears traces of the characteristic handiwork of any one of several famous Greek sculptors, the identity of the man who made it will remain forever a secret unless some unsuspected evidence is discovered throwing light upon this question.

FOUND IN CAVE.

The modern history of the Venus goes back about a century, when Yorgos Bottonia, a peasant living on the island of Melos, was working in a field on the side of a mountain. Bottonia was quarrying some stone and accidentally came across a species of vault. Excavating further, he was amazed to discover the figure of a woman, larger than nature and radiant with the beauty of the immortals.

Who had sealed her there? Why, for some twenty centuries, had that marvelous form been a captive of the dark, standing motionless and unhonored? Had the statue been stolen and secreted or had it been hidden in order to save it from the hands of vandals? These questions, like the others which concern the Venus of Melos, must also remain unanswered.

When old Yorgos found the statue—or so the story goes—it was complete and unharmed. What was more, it was made of two superimposed blocks, joined at the waist, while the left arm could be detached from the shoulder to which it was cunningly fixed by an iron tenon.

Shortly after the discovery, however, a French vessel stopped at the Island of Melos and a young ensign started on a tour of discovery for something out of the ordinary. He heard of the Venus and at once sought out Yorgos. A bargain was struck and the status was to pass into the hands of the ensign as soon as he could produce the purchase price agreed upon—a sum absurdly small when the real value of the statue is considered. The French vessel then sailed for Constantinople where the French ambassador was informed of the treasure and, in a few days, the secretary of the embassy was sent to Melos to complete the transaction.

BATTLE OVER STATUE.

When he arrived, he found that the primates of the island had arranged to present the statue to a certain Greek prince, whom they desired to placate. A French warship had been despatched to Melos to bring the staute away iwth it but, when she anchored in the harbor on May 23, 1829, a Greek ship flying the Turkish flag was already at the dock and a party of Greek and Turkish sailors were preparing to load the statue on the Greek boat. Both French and Turkish sailors were landed and fight ensued for possession of the treasure, the French being victorious.

When the melee was over and the French vessel sailed for Piraens, it is said that the Venus bore irreparable wounds. But this is part of the secret which surrounds the statue for, as the story of the affair did not come to light until nearly half a century later, the details could never be substantiated and there is more than a suspicion that the statue was broken during its trip on the warship and that the story of the fight was concocted in order to explain the mishap. In fact, the only undisputed points about this famous statue are that it was discovered on the Island of Melos and that it now stands, broken but magnificent, in the place of honor in the louvre at Paris. All the rest is conjecture, rumor and mystery.

(Copyright, 1921.)

Sculptor of 'The End of the Trail' in S. F.

Here to Confer With Mrs. E. H. Harriman

SAN FRANCISCO—THE END OF THEIR TRAIL

Below, James E. Fraser, New York sculptor, putting the finishing touches on the model of his famous statue, "The End of the Trail." Above, Mrs. E. H. Harriman, widow of the railroad magnate.

James E. Fraser to Select Local Site for His Famous Statue.

James E. Fraser, sculptor of New York, whose statue, "The End of the Trail," brought him added fame during the Exposition of 1915, arrived here yesterday on his first visit to San Francisco.

Accompanied by Mrs. E. H. Harriman, widow of the late president of the Union Pacific Railway, and Mrs. Fraser, the sculptor registered at the Fairmont Hotel.

The sculptor has one special mission in San Francisco. He will choose the site for "The End of the Trail," which was designed for the Exposition and San Francisco.

Several sites were inspected by Fraser yesterday. It will take perhaps two or three days more, he set forth, before he will be prepared to make his recommendations.

The model of the statue since the Exposition has been restudied and perfected, Fraser set forth. As soon as the site is selected the size of the statue may be determined, and then everything will be in readiness for the casting and erection, the sculptor added.

Fraser is the sculptor member of the National Commission of Fine Arts and in this capacity will select the site of his own statue. He will confer with city officials and representatives of committees and societies, as well as with Dr. J. L. Rastall, city planning expert; Willis Polk and others.

Fraser was awarded two gold medals for his designs entered in the San Francico Exposition and won several first awards in competitive designs throughout Europe and America. He designed the new five-cent pieces and the bust of Theodore Roosevelt and contributed largely to large American cities with statues throughout parks and public places.

Life Never Dull to U. C. Maid

MISS TESSIE SADWIN, actress, model, factory girl, refugee from Russia. Now she is putting herself through college by her own unaided efforts.

Pretty Russian Refugee Studies Medicine at U. C.

Former Actress, Model, Factory Girl, Prefers Labor in America to Russia.

Happy to work with her hands and her brain to win herself an education in a free country is Miss Tessie Sadwin, a pretty 19-year-old refugee from the red regime of Russia, who is preparing for a medical career at the University of California.

Her story, reading more like fiction than real life, Miss Sadwin has crowded more experiences in her short span of years than many whose age doubles and trebles hers. Refugee, actress, artist's model, factory and shop girl and now a co-ed working her own way through the university are a few of the roles played by Miss Sadwin in life's drama.

Four years ago with her parents Miss Sadwin was a refugee from Vilna, Russia, seeking protection under the American flag. In New York first through necessity, and then because of the experience it gave her and the insight into American customs, she worked in shoe factories and cotton mills. Her talent won her recognition, however, and she appeared in Russian plays presented in the eastern metropolis.

"A factory girl and now a co-ed," laughs Miss Sadwin, in telling her experiences. "I'm getting new experience now, for I'm earning my way through college by working in a cafeteria! Is it hard? Why, yes, but I'd a thousand times rather work myself to death in America than live in luxury in Russia under existing conditions. You couldn't pay me to go back there again. I have a sister there who would give anything in the world to get to America and is begging us to do all in our power to help her. She has a Russian husband, which makes matters a trifle difficult for us."

Miss Sadwin is an unusually attractive girl, whose beauty has attracted artists both here and in the east and for whom she has on a number of occasions served as a model. She plans a medical career and in the meantime is specializing in philosophy at the university. While studying at the university she has been making her home at 2318½ Bancroft way. Her parents are at present in Los Angeles, while a married sister resides in San Francisco.

Creator of Venus Balked at Giving Statue Any Arms

PARIS, Nov. 4.—It may become consolation to art lovers throughout the world, who have wondered in what position were the missing arms of the famous Venus de Milo statue in the Louvre, to learn that even the ancients themselves were perplexed on this point.

Dr. Edde, a French physician, has just made known that during a recent visit to Egypt he come into possession of a small bronze statuette of the same period as the Venus de Milo. This statuette is an exact copy of the famus Venus, and like the original, it has no arms. Dr. Edde therefore concludes that the Venus de Milo never at any time had arms, and he believes that the sculptor, when he had carved out of the stone such a divine form, gave up all idea of adding arms.

When the Venus de Milo was discovered on the island of Milo a large reward was offered to anyone who could find the arms, but in spite of extensive search, nothing was discovered.

NOTED ARTISTS SHOW WORK AT MONTEREY

Famous Painters to Exhibit Best Pictures at Peninsula Fair; Old Paintings Sought

MONTEREY, Aug. 18.—An imposing list of entries from California artists has been received by Armin Hansen, art director of the Monterey Peninsula Industrial and Art Exposition, which will open here on August 31.

"This year the directors decided to make the exhibit representative of California art in general rather than of the Monterey peninsula in particular, as was the policy last year, and to this end more than a hundred invitations were sent out to leading artists in all parts of the State. A majority of these artists have announced their intention to participate.

Among those who will send canvases are: William Ritschell, one of the three greatest marine painters of the day; Paul Mays, decorator of the new million-dollar Grauman Theater in Los Angeles; Arthur Matthews, who painted the mural decorations of the San Francisco Mechanics' Library, the walls of the Oakland Public Library and the rotunda of the Capitol at Sacramento; Maynard Dixon, one of America's foremost painters of Indian life and the desert; Gottrado Piazzoni, one of the best known of California artists; Xavier Martinez, who used to paint in Monterey of the old, sleepy days; Francis McComas, Bruce Nelson, Armin Hansen, William Silva, William Watts, Ralph Stackpole and others. The jury of selection is composed of Armin Hansen, Francis McComas and Bruce Nelson.

SEEK OLD PICTURES.

It is the hope of this jury to arrange an exhibit of artists who are associated with the old days of Monterey. They are especially desirous of securing canvases by the eccentric Jules Tavernier, who painted in the old capital of California more than half a century ago. He was painting in Monterey in the days when Robert Louis Stevenson was sick and broke in

Ritschel's Work Highly Esteemed

Personal Copy April 26 1916

From Brooklyn Eagle

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He plays his decorative rocks about in masterly fashion, as in "Morning Hour." Suavity joins strength in the moonlight effects in "There Shall be Light" and "Golden Path Across the Sea," and fine variations in his theme are seen in "Tidepool," "Storm Swept Cypress," "Breezy Morning," "Monterey Cypress," "The Opal Sea" and "Pine Branch."

When the Sea "Gets" an Artist

There's a Lure About Life and Color Far in South Seas That Cannot Be Resisted, He States

Artist William Ritschel Can't Be Happy Even on Coastline, But Must Go Back to Mid-Pacific

WHAT is there about the sea that lures—and lures and lures? Notably in the case of poets and painters does the briny waste seem to hold a fascination. Once a votarie of the sea, always its slave! This seems to be the order of things, particularly if one is artistic.

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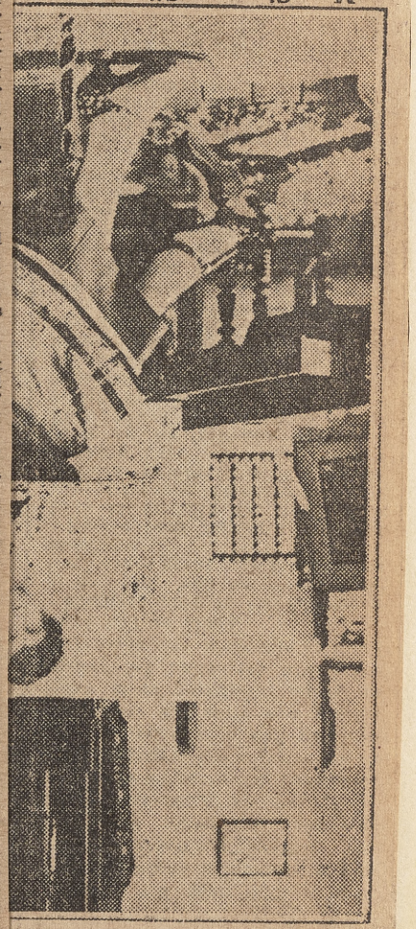
O'Brien and others have written glorious tales on this island so I will not attempt to do so. It occurred to me however while I am sitting in front of my little native hut gazing out into the dark night with its myriads of brilliant stars that I might express wha I felt at that particular hour.

"There will yet two hours pass before the good old moon will make her appearance and in the meantime the great and brilliant Southern Cross, Mars, Jupiter, Saturn, and the great bear have their play, reflecting joyfully in the luminous mirror of the lagoons. Oh, what a wonderous Paltacin arches above us all.

"The heavens seem so much nearer and the brilliancy of the stars are throwing out a greater radiance. The color of the ether has a deeper purer blue. While the village seems asleep the fishermen in their canoes are out on the big of spearing fish. Their big



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William Ritschel recently returned from the South Seas. Now he is restless to get back. He brought back with him many marines and landscapes and also a number of studies of fish. The fish of the South Seas, Ritschel says, are a feast of spectacular color effects, and sometimes the grotesque form and shape as well as the color are beyond expression. And according to his pictures, which are characterized by their deep rich tones, they are so. It almost seems impossible to one living on this cost that he has not exaggerated them in form and color.

Looking down into the pure blue water, as portrayed on one of his canvasses, one sees between two dark rocks the most gorgeous fish of all bright shades imaginable. Ritschel told me that everything in Tahiti and the islands is more brilliant than in California.

"You cannot imagine," he said, "the beauty and the intensity of the colors and vegetation. It is just like the Garden of Eden."

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"No," he went on in answer to a question, "I am not tired of this coast. I love it and always will return to my studio here. But I can never get the color here as in the Tropics. The lagoons with the fish and the reefs are enchanting and the deep water ever more so. An artist must be inspired by new sensations and greater emotions. I must be stimulated in order to produce work that is worth while. One thing an artist must be always fighting against," he continued, "is stagnation. If he yields, then immediately his painting shows the result. I plan to spend the winter months in the islands. There the seasons are upside down, you know, the winter months being from April to November."

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"Work" is Ritschel's slogan. He believes in the gospel of work as whole heartedly as Carlyle. "There is no such thing as failure," he says, "if you have the stuff of an artist in you. But it will do you no good, however talented you may be, if you do not work. Men with talent, but who have a lazy streak, or who have income enough to live on, or who prefer the pleasures money will buy, will fail. Work! Every day. That's the only rule. A man must sacrifice everything, should sacrifice everything, live in a garret, starve, for art. But if he has the gift and will work he will not starve.

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In a letter received from Ritschel during his stay in Moorea, he gave a good description of the island by night. "The island," he wrote, "is situated thirteen miles west of Tahiti (Papeete). It's gigantic volcanic mountains rise gently from the sea. Fringing their base all along are the lagoons with groves of cocoanut, banana and orange trees as well as breadfruit. Inside of the coral reefs, which surround the island, stretches the lagoons which are navigable to light crafts, as canoes and schooners. Very good fishing is obtained along these reefs and lagoons. Frederick ... fish to their death. What a beautiful sight they give to the eye.

"I can plainly see them, their gleaming torches reflecting the sea. Behind them very closely the surf is breaking with great noise on the coral reef. The natives poised on the bow of the canoes hold a great sharp spear ready for the throw. They seldom miss but mostly bring back loads of large and wonderfully colored fish. It is a good sight.

"I have witnessed them spearing in the daytime. Sometime I will go out with them during their night fishing. It will be great sport but those canoes are mighty treacherous things and a little jerk by an inexperienced land-lubber and over she goes outrigger and all. This was a personal experience of mine while with two others. Next time I will paddle my own canoe.

"Sharks and octupusses are plentiful in these waters, though I hope sometime to come back to good old United States. There is a giant old cocoanut tree right in front of my hut leaning in drooping lines over the waters. Its great leaves hanging in long streamers downwards add greatly to the effect. It is a wonderful silhouette against the sky and sea. Now nature and the natives are asleep and so go I."

It is to these islands Ritschel writes about that he will return next month. This time he will know exactly where to go and he hopes, he says, to accomplish more.

Ritschel, with two other world famous artists, Sargent and Frank Brangwyn, will have charge of the mural decorations in the American Legion building in Indianapolis, which is to be erected soon. It has been estimated that this building, on which work has not yet been started, will cost ten million dollars, three hundred thousand of which will be devoted to art. William Ritschel will do all the mural decorations symbolizing maritime warfare, and will have full leeway as to the working out of his own ideas. He will not be able to start this work until the building is finished, which will not be for at least three or four years.

William Ritschel was born in Nuernberg, Bavaria, in 1864, and is of German and French parentage. He was educated at a Latin school and a school of technology in Germany and at the Royal Academy in Munich. From 1883 to 1887 he served in the Imperial German navy. His specialty is marine landscapes and he has shown his pictures at all the important exhibitions both in the United States and abroad. He is a member of the New York Water Color club, the American Water Color society, the American Federation of Arts and the Union Internationale des Beaux Arts et des Lettres in ...

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Above, Artist Wm. Ritschel and one of his paint[illegible] sea. The photo at bottom is of the stone house which he makes a [illegible] out at land's end at the Carmel Highlands.

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William Ritschel left San Francisco last March for Tahiti, on one of the Union Steamship Company's boats. After a passage lasting eleven days he arrived in Papeete, where he stayed only a week, as he thought the other islands would have more charm for him. He went on a small trading schooner to an island only a few miles distant called Moorea. There he stayed in a village called Papetoai, which is located on the northwest side of the island. Near by are Cooks Bay and Fatuai, which are great inland bays with beautiful rivers at the end. In the background are valleys and high mysterious mountains. He got hold of a native hut made of bamboo and cocoanut leaves, where he was most of the time by himself. Whenever he wanted a native for a model he could easily obtain one at the village. The natives are very beautiful and marvelous in physique, Mr. Ritschel says, but lazy. The men and the women are graceful dancers and will dance the hulu-hulu as often as opportunity arises.

In a letter received from Ritschel during his stay in Moorea, he gave a good description of the island by night. "The island," he wrote, "is situated thirteen miles west of Tahiti (Papeete). It's gigantic volcanic mountains rise gently from the sea. Fringing their base all along are the lagoons with groves of cocoanut, banana and orange trees as well as breadfruit. Inside of the coral reefs, which surround the island, stretches the lagoons which are navigable to light crafts, as canoes and schooners. Very good fishing is obtained along these reefs and lagoons. Frederick O'Brien and others have written glorious tales on this island so I will not attempt to do so. It occurred to me however while I am sitting in front of my little native hut gazing out into the dark night with its myriads of brilliant stars that I might express wha I felt at that particular hour.

"There will yet two hours pass before the good old moon will make her appearance and in the meantime the great and brilliant Southern Cross, Mars, Jupiter, Saturn, and the great bear have their play, reflecting joyfully in the luminous mirror of the lagoons. Oh, what a wonderous Paltacin arches above us all.

"The heavens seem so much nearer and the brilliancy of the stars are throwing out a greater radiance. The color of the ether has a deeper purer blue. While the village seems asleep the fishermen in their canoes are out on the big [illegible] of spearing fish. Their big [illegible] the fish to their death. What a beautiful sight they give to the eye.

"I can plainly see them, their gleaming torches reflecting the sea. Behind them very closely the surf is breaking with great noise on the coral reef. The natives poised on the bow of the canoes hold a great sharp spear ready for the throw. They seldom miss but mostly bring back loads of large and wonderfully colored fish. It is a good sight.

"I have witnessed them spearing in the daytime. Sometime I will go out with them during their night fishing. It will be great sport but those canoes are mighty treacherous things and a little jerk by an inexperienced land-lubber and over she goes outrigger and all. This was a personal experience of mine while with two others. Next time I will paddle my own canoe.

"Sharks and octupusses are plentiful in these waters, though I hope sometime to come back to good old United States. There is a giant old cocoanut tree right in front of my hut leaning in drooping lines over the waters. Its great leaves hanging in long streamers downwards add greatly to the effect. It is a wonderful silhouette against the sky and sea. Now nature and the natives are asleep and so go I."

It is to these islands Ritschel writes about that he will return next month. This time he will know exactly where to go and he hopes, he says, to accomplish more.

Ritschel, with two other world famous artists, Sargent and Frank Brangwyn, will have charge of the mural decorations in the American Legion building in Indianapolis, which is to be erected soon. It has been estimated that this building, on which work has not yet been started, will cost ten million dollars, three hundred thousand of which will be devoted to art. William Ritschel will do all the mural decorations symbolizing maritime warfare, and will have full leeway as to the working out of his own ideas. He will not be able to start this work until the building is finished, which will not be for at least three or four years.

William Ritschel was born in Nuernberg, Bavaria, in 1864, and is of German and French parentage. He was educated at a Latin school and a school of technology in Germany and at the Royal Academy in Munich. From 1883 to 1887 he served in the Imperial German navy. His specialty is marine landscapes and he has shown his pictures at all the important exhibitions both in the United States and abroad. He is a member of the New York Water Color club, the American Water Color society, the American Federation of Arts and the Union Internationale des Beaux Arts et des Lettres in Paris.

ER: SUNDAY, JULY 15, 1923

S. F. ARTIST NOTED

Mrs. Clarence Gihon, who was Mrs. Laura Hyde of San Francisco, and is now the leading American woman painter in Paris. The picture shows her in her studio in the French capital. Mrs. Gihon's husband is the prominent American impressionist artist.

—International Newsreel Photo.

Carmel Pine Cone
Jan 6. 1916.

Corsi Is Now A Movie Actor

Antonio Corsi, world-famous artists' model, who posed for C. P. Townsley's art classes here last summer, has taken up a new line of work. Nothing less than an actor for moving-picture films.

A Pasadena subscriber of the Pine Cone sends us the following clipping from the Star of that city:

Antonio Corsi of Pasadena, world famous artist's model, who has been connected with the Stickney Memorial School of Fine Arts for some time past, is the latest noted artist to join the moving picture forces. He is now with the Morosco Photoplay company, and has just finished his work in a feature film that starred Lenore Ulrich and that gave him one of the most important roles.

This picture play, which will be released in about two months, will go under the title of "Paula." Signor Corsi appears as Pedro Diego, an old family servant, who has a great deal to do with the interesting action of the play. The directors in charge of the production highly complimented Signor Corsi on his splendid interpretation of this character.

He has been an artist's model since 1882, so is accustomed to have his picture taken, but the new conditions under which he is working are far different from the old, for they require action and constant change of posture and expression, whereas in posing for artists the main thing was to assume one position and expression and maintain them unchanged for a considerable period.

"I believe I shall like the new work even better than the old," said Signor Corsi. "It is most in-

The Artist: OH! I SAY, STAY JUST WHERE YOU ARE. THAT'S A STUNNING LIGHT EFFECT

Famous Statues Lie in Ruins

P. P. I. E. Works Sink in Mud

WHERE are the more than 500 cities, towns and villages that asked the exposition for that famous piece of statuary, "The End of the Trail?"

Where are the numberless boroughs, thorps and hamlets that put in bids for other pieces of the exposition statuary?

Where are the countless pueblos, burgs and villes that besought the directors to bestow on them some one of the exposition fountains, or some little bit of the stucco decorations that enhanced the beauty of that brilliant scene of 1915?

Where are they?

That is what the Indian and his cayuse that posed at "The End of the Trail" would like to know.

That is what Pizarro and Cortez, and the genius of creation, the Conquistador and the Pirate, Ceres and Modern Time, as well as Spring, Summer, Autumn and Winter, to say nothing of a host of other naked or mail-clad figures now cooling their heels or their countenances in the mud of what was once the Marina, would like to know.

During the height of the exposition the management advised all the larger cities in the country, as well as some smaller ones, that it would willingly give away certain of the exposition statuary for public purposes. The only stipulation was that the recipient pay the expense of packing and shipping.

The response was tremendous. More than 500 replicas of "The End of the Trail" could have been given away if the exposition had been possessed of that number. Innumerable cities jostled one another in their efforts to win some one or another of the notable adornments of the exposition grounds.

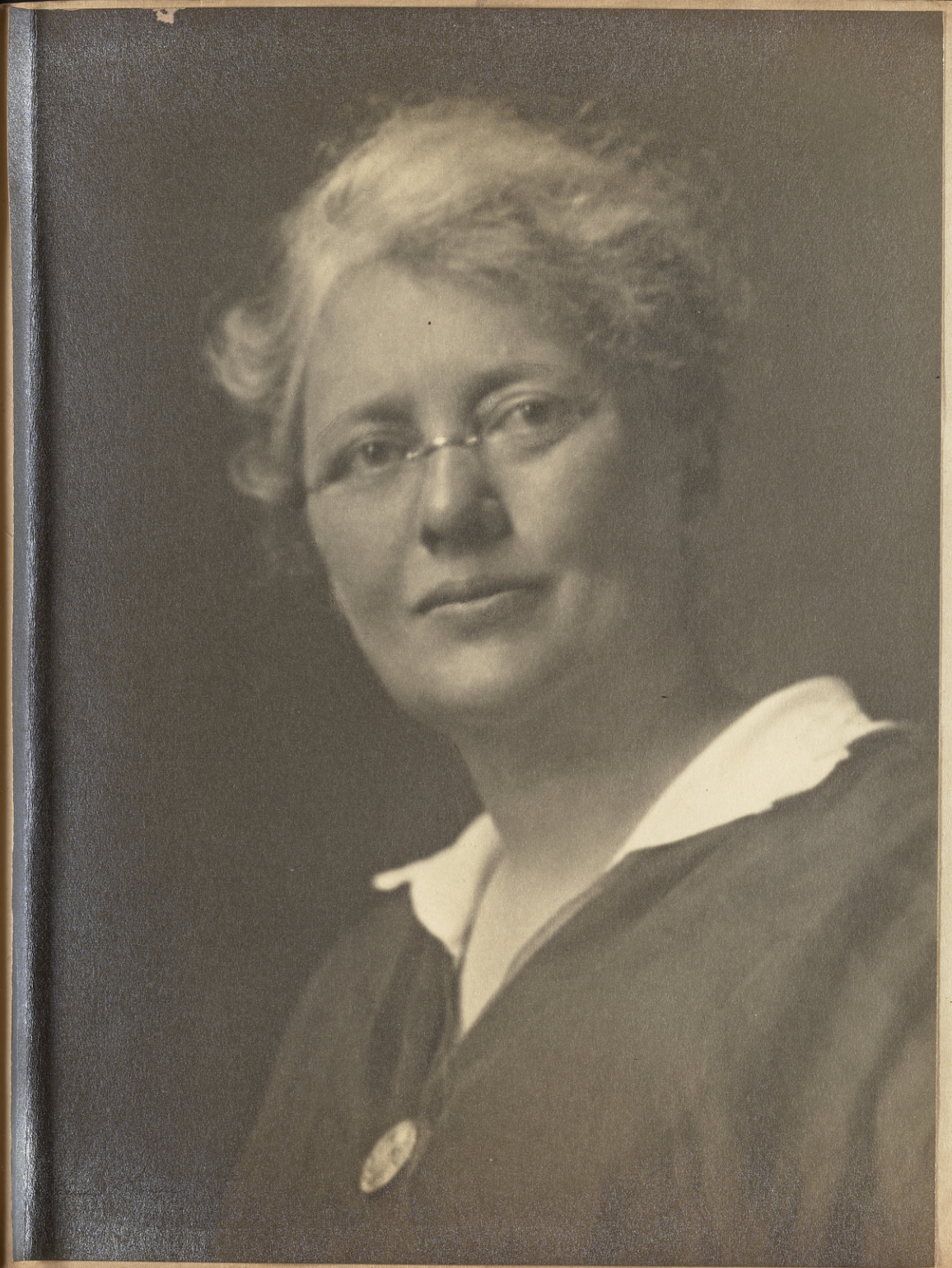
But, strange to say, almost all of these works of art are still uncalled for. In a kind of statuary graveyard down on the Marina, in about the spot from which Art Smith used to soar, the exposition statues stand, lie or sprawl in a sea of pale gray mud.

Chief of them all, "The End of the Trail," stands at one corner, cocked up on its off front hoof, with its spear and its nose aimed desperately at its reflection in a mud puddle below.

Cortez' knightly trunk reclines on a couch of slime, his legs lie at ease in another mud puddle, while some distance off his high-stepping steed is anchored in another slough. The Genii that the imagination of Haig Patigian created for the magnificent entrances to the Palace of Machinery lie prone, in the attitude of drinking from the slimy pools below. The "Genius of Invention" sprawls at a far corner with the winged "Thought" that it once bore in its hand reposing at some distance among the weeds.

While shattered fountains and groups in various stages of anatomical dismemberment rest around the edges, the main area of this cemetery of art is occupied by long rows of single statues more or less decently laid out to await the final trump.

And for the final trump it appears they must wait, for the cities have forgotten these now mouldering relics of what was once a splendid, though evanescent, dream.



SAND DUNES, MONTEREY, *by Chris Jorgensen*

"MONTEREY COAST" FROM THE OIL PAINTING
BY PERHAM NAHL

COPYRIGHT, 1914 BY THE WHITE HOUSE, RAPHAEL WEILL & CO. INC., SAN FRANCISCO

WILLIAM M. CHASE.
From the Last Portrait of the Late Artist by Himself.

May 15 1928

Perpetuating Memory of Inspiring Educator

SENIOR CLASS AT U. C. HOLDS PILGRIMAGE

Graduates Unveil Bust of Late Doctor Wheeler as Gift to University at Procession

Frank Serpa, 25, Berkeley barber of 2420 Ellsworth street, will ponder a long time before he borrows another auto from a friend, he agreed yesterday.

Berkeley Barber Is Accused of Speeding

Mrs. Prudence Tracy Wedge, wife of Dr. Frederick "Kid" Wedge, who retired from the prizefight ring to become a Presbyterian clergyman is dead at Freeport, Ill., according to word received in Berkeley yesterday.

Doctor Wedge and his son, Hugh recently came to Berkeley, where the minister was to pursue advanced work at the University of California. Receiving word that Mrs. Wedge was critically ill they hurried east. They plan to return later in the summer to Berkeley.

Mrs. Wedge, who had been ill for some time, was reported recovering when Doctor Wedge and the son came to the bay region, but suffered sudden relapse, it was reported.

Funeral services for Miss Anna Manatt has gained distinction for a number of busts. He made one of Charles Mills Gayley, and when Vice President Charles Dawes was here several years ago he posed for Manatt.

Manatt's father taught Dawes ancient history at Marietta College in Ohio.

Miss Aubrey Nicely was on the committee deciding on the Wheeler bust as the most appropriate gift of the departing class.

Mrs. Dennison's Thursday Club. They were: Mrs. Donald McNichol, Mrs. Frederick Barnes, Mrs. Edward Bronson, Mrs. George Hill, Mrs. Kate Whinnery, Mrs. R. A. Sommers and Miss Ella Miller.

Lions' Club, luncheon, Hotel Oakland, 12:15 p. m.

Knights of the Round Table, luncheon, Hotel Oakland, 12:15 p. m.

Exchange Club, Mother's Day, luncheon, Hotel Oakland, 12:15 p. m.

CADETS TO HOLD | GEIGER TO END

CLARK FUNERAL SERVICES TODAY

CLERGYMAN'S WIFE DEAD

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Members of the class of '28, University of California, made an official farewell tour of their alma mater yesterday at the annual senior pilgrimage.

With the women dressed in white and carrying parasols, and the men wearing their senior sombreros, the class, 2,000 strong, started its final pilgrimage at Wheeler Hall, in the foyer of which a bust of the late President Emeritus Benjamin Ide Wheeler, gift of the class to the university, was unveiled.

Dr. Monroe Deutsch, dean of the college of letters and sciences and a close personal friend of President Wheeler, accepted the gift on behalf of the university.

STUDENT LEADERS SPEAK.

Next stop was at Stevens Union building, center of student activities, where the graduates were addressed by Wright Morton and Eliza Dempster, president and vice president, respectively, of Associated Students.

Matthew H. Jellette spoke at Senior Men's Hall and Jean McCallum, vice president of the class, at Senior Women's Hall. Frederick Coltrin, varsity football captain last year, talked at Memorial Stadium and G. C. Merrill at the Hearst Mining Circle. Moving on to the Hearst Greek Theater, the class was addressed by Charles Merrill.

After an address at the library by Winifred Brown, the pilgrimage ended at Sather Gate, when the graduates were welcomed as alumni by Robert A. Sibley, manager of the Alumni Association.

SENIORS HOLD BALL.

Last night the senior ball was held at the Fairmont Hotel, San Francisco, and an informal dance will be given tonight in Harmon Gymnasium.

Commencement week will end Wednesday morning, when President W. W. Campbell will award diplomas in Memorial Stadium. Catherine Sibley and Louis Heilbron will be student speakers at the commencement exercises.

CLASS PRAISED.

Dr. Monroe Deutsch extolled the forceful character of Doctor Wheeler in bringing the University of California into prominence the world over during a quarter of a century as president and praised the members of the graduating class for deciding upon such an appropriate class remembrance. He said:

For your gracious act, men and women of 1928, not only the University of California, but all those who have gone forth from it, offer you thanks—and thanks filled with emotion at the thought that in 1919, when Benjamin Ide Wheeler ceased to be president, you had not merely not entered these halls, but had not even entered preparatory schools; but yet you pay this tribute to a president whom most of you never saw, and none of you knew as the guiding head of this institution. In the

(Continued on Page 2, Column 4.)

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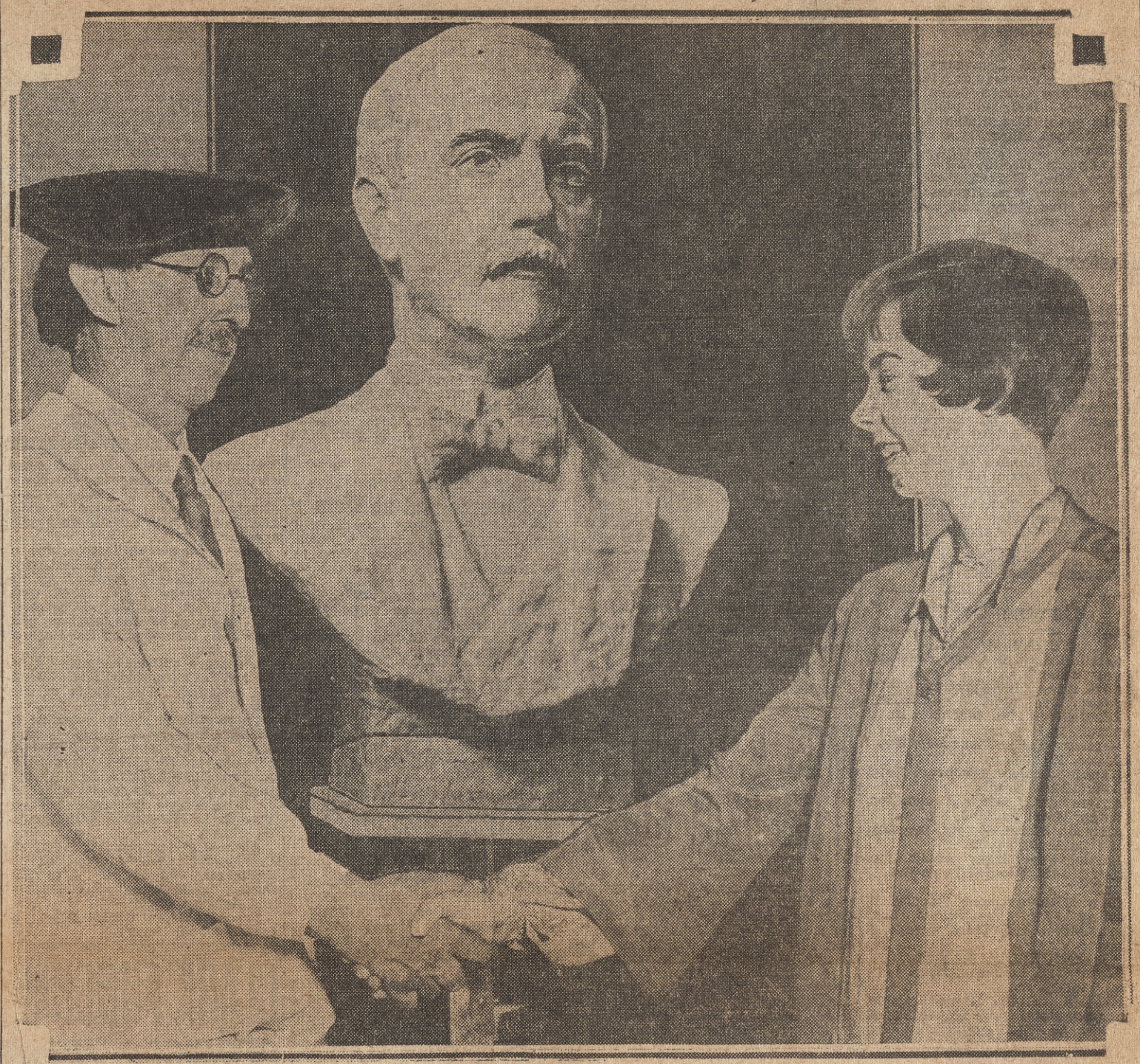

MISS AUBREY NICELY, of the graduating class at the University of California, and William Manatt, the sculptor, shown at the unveiling yesterday in the foyer of Wheeler Hall of a bust of the late President Emeritus Benjamin Ide Wheeler as a gift to the University from the departing class.

Society Wor

Famous Sculptor Finds 'Lost Genius,' Artist-Poet, 19

1928

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The sculptor ended his quest for the boy in Richmond, Va., today when he was informed that Rayford had been identified as the youth who, after watching him work in his studio at San Antonio, Texas, departed, leaving behind a few poems and a sketch. These were not studied by Borglum until some time after the boy had gone.

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They then climbed into Borglum's automobile and set out for Richmond.

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PAINTINGS OF JORGENSEN STIR CRITICS

Landscapes of Piedmont Artist Attract Much Attention; Fame Seeks Out Sterling's Friend

By MARY McPHAIL.

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Before that, for twenty summers and two winters, he painted in the Sierra.

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In spite of all this, critics are beginning to find in him both an original genius in American art and a painter who is perpetuating the great tradition of Keith and Inness—perhaps the only man now painting in America of whom that can be said.

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He reproduces with pigment and canvas the glories of high mountains, the loveliness of valleys, as he sees them. His eye is very keen. He discovers beauty everywhere. And paints it without any distorted emphasis.

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Outside his painting, his fine cabinet-making and his magnificent three-acre garden in the heart of the Piedmont hills, the study of the life of Abraham Lincoln is his principal hobby.

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Jorgensen was the first student to enroll.

"That's because I was sitting on the doorstep of the old school at dawn on the day it opened, the other students showed up at 9," he says. "I was certainly keen for art in those days."

CONDONES MODERNISTS.

"And now?" he was asked. "Would you give another lifetime to art, to the creation of beauty in a world that does not seem greatly concerned with it?"

"Of course," he answered quickly. "If it were in my blood again, I could hardly help doing it. It doesn't matter whether or not the world is greatly concerned. That is, it doesn't matter if one is honest with himself."

In reply to a question about his opinion of modern art, he replied:

Some of it is simply bizarre, an effort of the artist to cover up his lack of technique and draughtsmanship by startling the beholder of his work. But undoubtedly whatever is sound and good will live and will be carried on with the main stream of tradition, altering and refreshing all that follows.

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But I don't believe the work being done now in art, music or literature is as good as the work of other days. It is the fault of the age rather than of the artists, composers and writers. There are so many external distractions now to take one away from the solitude, the discipline, the hard work and hard thinking that must be the ingredients of genuine art in any line. It takes a lot of character to resist these distractions, to take easy money for easy and slip-shod work.

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It has been the work of years, of loving and patient care. John McLaren, creator of Golden Gate Park and an old friend of Jorgensen's, comes across the bay once in a while to admire and to suggest.

And so, working with trees, shrubs, earth, pigments and canvas, Chris Jorgensen lives a genuinely creative happy life, little known to the world so far, with a few friends who know his real significance as a painter, caring little for a wider fame.

CARMEL HIGHLANDS

——19——

Dear ——

I want you to know about one of the beautiful spots in this world, (probably the most beautiful) mountain, forest and sea commingled in a wonderful combination of scenic grandure, rugged rocks and booming surf with a background of forest clad slopes reaching to the very mountain tops making the picture complete, and crowning a majestic crag like point is Carmel Highlands Inn, 225 feet above the sea. You must see this beautiful spot, the buildings in perfect harmony with the setting, the large lobby with its plate glass windows looking out on a scene inspiring and grand, the great stone fire places and comfort everywhere, the cosy little bungalows for sleeping accommodations scattered amongst the pines, all make a picture never to be forgotton. This most interesting coast is five miles south of Carmel and world travelers declare there is nothing quite so fine along the Mediteranian or elsewhere.

For information concerning Carmel Highlands write J. F. Devendorf, Carmel, California.

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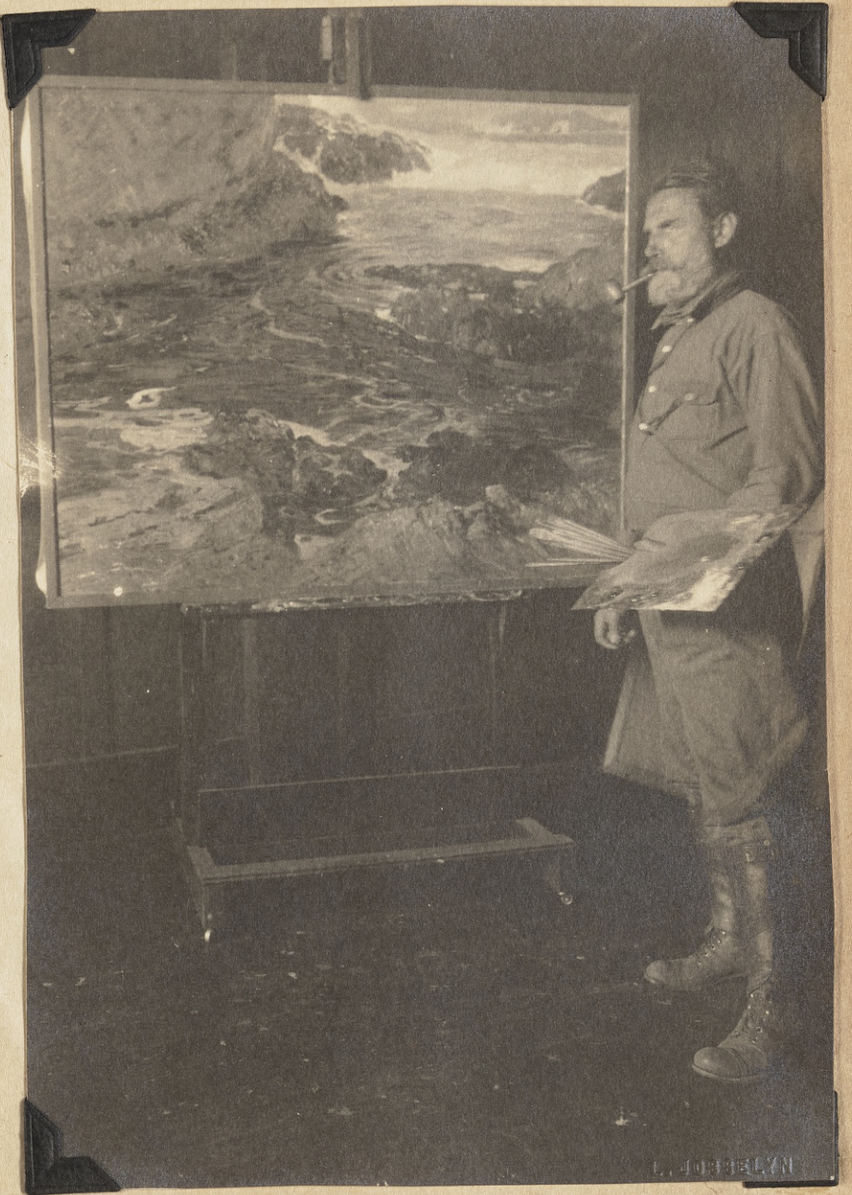
Florence E. Cook.
C.S.A.C. Auto Jinks
Mar 6-13.
First Prize.

Florence E. Cook.
C.S.A.C. Circus Jinks
Feb. 13-13.



Peter Pan's Statue Tarred; London Youngsters Weep

1929

London, Aug. 22 (AP).—The children of London are deeply resentful over the indignity inflicted upon one of their dearest friends—the statue of Peter Pan in Kensington Gardens, which during the night was tarred and feathered by unidentified vandals.

The youngsters who daily gather with their nurses and school-teachers about the figure of James Barrie's immortal boy hero, wept upon seeing the bronze body of their friend in uncouth tar and feather garb.

When at 9 last night some of Peter Pan's young acquaintances said goodby to him he was in his usual position atop the rugged tree trunk, around the base of which tiny fairies, rabbits and mice peep shyly in response to the call of Peter's pipes.

When they returned this morning to say good morning to him he was hardly recognizable. Later, when park keepers endeavored to remove Peter's ugly covering, the children applauded.

Scotland Yard has been called in to aid in running down the tar-and-feather perpetrators. No serious damage was done to the statue, and after a thorough cleaning no trace will be left of the outrage.

BUST WILL BE UNVEILED OF B. I. WHEELER

Bronze Being Completed by William Manatt, Famous Berkeley Sculptor, for Ceremonies of May 14

1928

BERKELEY, April 27.—Final plans for presentation of the class gift from University of California senior students to their alma mater, a bust of the late President Emeritus Benjamin Ide Wheeler, were announced today.

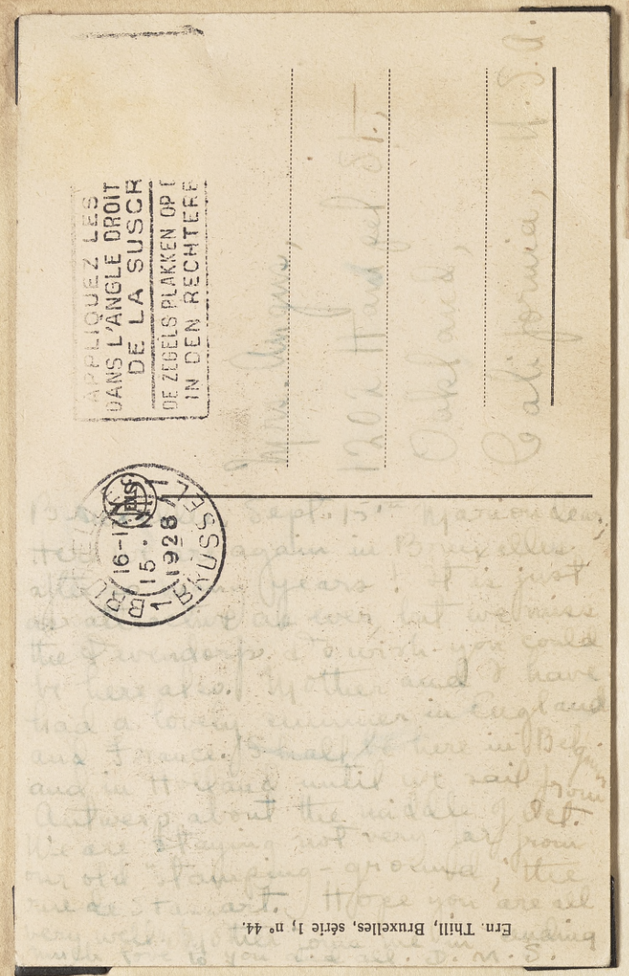
At the start of the traditional senior pilgrimage, at 9 o'clock on the morning of May 14, the graduating students will assemble in the lobby of Wheeler hall. There the bronze bust will be unveiled by Edgar Whitehead, senior student and chairman of the gift committee. His speech of presentation will be replied to by Dr. Monroe E. Deutsch, dean of the college of letters and science and for many years one of Dr. Wheeler's closest friends.

Final touches on the bust of the famous educator are now being wrought by William Manatt, famous Berkeley sculptor

CATALOGUE 1912-1913

CALIFORNIA SCHOOL of ARTS and CRAFTS

ARTS AND CRAFTS BUILDING, 2119 ALLSTON WAY
BERKELEY, CALIFORNIA
TELEPHONE BERKELEY 3309



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When they returned this m to say good morning to him hardly recognizable. Later, park keepers endeavored to Peter's ugly covering, the c applauded.

Scotland Yard has been ca to aid in running down the ta feather perpetrators. No damage was done to the stat after a thorough cleaning n will be left of the outrage.

BUST WILL BE

List of Reference Books for Drawing and Manual Training Departments for Elementary and High Schools

Vocational Education	By Chas. A. Bennett, Editor.	The Manual Arts Press, Peoria, Illinois
Manual Training Magazine		
The School Arts Book, Monthly	By Henry Turner Bailey...	The School Arts Publishing Co. 120 Boylston St., Boston, Mass.
**The Furnishing of a Modest Home	By Fred Hamilton Daniels.	
**Copper Work	By Augustus F. Rose	
**The Basket Maker	By Luther Weston Turner.	
Art of the Ages	By Marie R. Garesche	The Prang Educational Co. 113 University Place New York City
Text Books of Art Edu., 1-8 Grades.	Compiled	
*Text Book of Art Education, H. S.		
Illustrated Exercises in Design	By Elizabeth G. Branch	
**Principles of Art Education	By Hugo Munsterberg, Ph.D.	
Free-Hand Drawing	By Anson K. Cross	Ginn & Co., Boston Mass.
Light and Shade		
Color Study		
Forrest's Illustrations of Design.	By Rockwood Forrest	
Applied Arts Drawing Books		Atkinson, Mentzer & Grover, Chi'go.
**The International Studio, Monthly		John Lane Co., 110 W. 32d St., N.Y.
**Outlines of Art History, Vol. 1	By J. F. Hopkins	Educational Pub. Co., Boston
Free-Hand Lettering	By Frank T. Daniels	Heath & Co, Boston, Mass.
*Architectural Drawing	By C. F. Edminster	C. F. Edminster, Pratt Institute Brooklyn, N. Y.
*Mechanical Drawing	By Linus Faunce	Hinds, Noble & Eldrige, N. Y. City
**Apollo	By S. Reinach	Chas. Scribner's Sons 153 5th Ave. N. Y.
*The Essentials of Perspective	By L. W. Miller	
Free-Hand Perspective and Sketching.	By Dora Miriam Norton...	
Design in Theory and Practice	By E. A. Batchelder	Macmillan Co., New York

Note: The above books should be in all school libraries. Those marked with one asterisk (*) are specially for High Schools; those marked with (**) are Supplementary Books.

Sanborn, Vail & Company — 755-765 Mission Street, SAN FRANCISCO

Importers and Jobbers of Drawing and Art Supplies, such as pencils, charcoal, crayons, water-colors, oil-paints, drawing pads and boards, T. Sq. triangles, drawing instruments, drawing papers, etc. Illustrated catalog. Ask your dealer for our goods.

Eugene Dietzgen Company — 17 First Street, SAN FRANCISCO

Manufacturers and dealers in Drawing Instruments, Water-proof Drawing Inks, Triangles and T. Sqs. Also Wholesalers and Retailers of pencils, crayons, charcoal, water-colors, and drawing and water-color papers.

If your dealer does not sell our instruments, we will supply you direct.

Corrieri, Giovannoli & Co., — 337 Noe Street, San Francisco

Makers of Casts for Drawing Models and for School and Home Decoration. Write for Catalogue

ing and Manual Training
and High Schools

t, Editor.	The Manual Arts Press, Peoria, Illinois
Bailey... Daniels. se..... Turner.	The School Arts Publishing Co. 120 Boylston St., Boston, Mass.
che..... ..... anch.... g, Ph.D.	The Prang Educational Co. 113 University Place, New York City
.... est.....	Ginn & Co., Boston Mass.
.....	Atkinson, Mentzer & Grover, Chi'go.
.....	John Lane Co., 110 W. 32d St., N. Y.
.....	Educational Pub. Co., Boston
els.....	Heath & Co, Boston, Mass.
.....	C. F. Edminster, Pratt Institute, Brooklyn, N. Y.
.....	Hinds, Noble & Eldrige, N. Y. City
.... orton...	Chas. Scribner's Sons 153 5th Ave. N. Y.
r.....	Macmillan Co., New York

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with (**) are Supplementary Books.

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337 Noe Street, San Francisco
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California School of Arts and Crafts

Arts and Crafts Building

2119 Allston Way Berkeley, California

Telephone Berkeley 3309

A Practical School for Designers, Illustrators, Craft Workers, Teachers, Draughtsmen and Students of the Fine Arts

Day, Night and Saturday Classes

Peter Pan's Statue Tarred; London Youngsters Weep

1927

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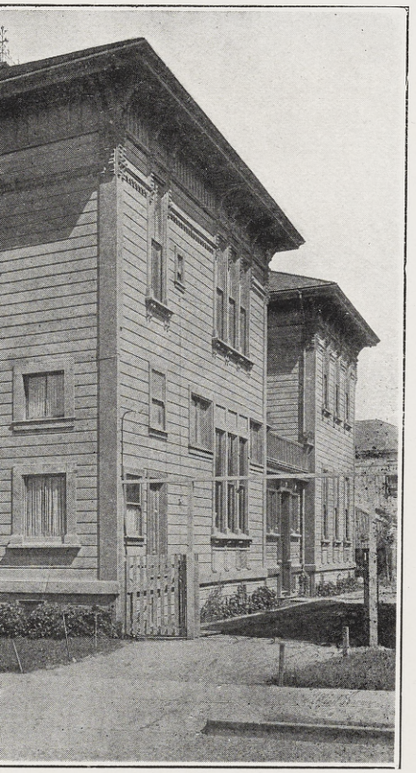
Scotland Yard has been c to aid in running down the t feather perpetrators. No damage was done to the stat after a thorough cleaning n will be left of the outrage.

BUST WILL BE

School

The school is centrally located in the Arts and Crafts Building, 2119 Allston Way, within half a block of the University of California and one block of the Southern Pacific and Key Route Stations, as well as being near the terminus of both the Oakland and local street car lines. The shops are adjoining the school so that no time need be lost between buildings.



d Crafts Building, 2119 Allston Way,
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adjoining the school so that no time

MURAL DECORATION, "HIAWATHA," PAINTED FOR THE ASSEMBLY HALL OF THE EMERSON SCHOOL BY LUCY V. PIERCE, A STUDENT OF THE C. S. A. C.

Introduction

Buildings

The entire Arts and Crafts Building, consisting of three floors, as well as shops in adjoining buildings, for metal, jewelry, leather, and woodwork, are used by the school. Special classrooms, well-lighted and ventilated, are provided for the freehand, antique, designing, life, water-color, and oil classes; for mechanical drawing; and for craft work in metal, jewelry, leather, weaving, and wood-work.

Purpose

The absence of an Industrial Art School on the Pacific Coast, and the demand for instruction along this line, led to the formation of the California School of Arts and Crafts in June 1907. In forming a curriculum three facts were kept in mind: First, the training of practical designers and illustrators; Second, the training of teachers of drawing and craft work for the grammar, high, and special schools; Third, the training for the fine arts and for culture.

Educational Principles

The school stands for efficiency; it therefore appeals strongly to earnest students desiring to specialize in arts or craft work. From its very beginning it has been independent of any publishing or supply house, standing neutral to all; it adheres strictly to the practice of teaching the fundamental principles of arts and crafts, which once understood, may be applied under any condition. For comparison and study ,however, the standard publications on drawing and art and the most suitable material for use in craft work, are brought to the attention of the student.

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BUST WILL BE

Equipment

The equipment consists of an adequate number of casts, still-life, tools, and furniture of special design for the various purposes, so that students need buy only the actual materials for drawing, painting and craft work.

Library

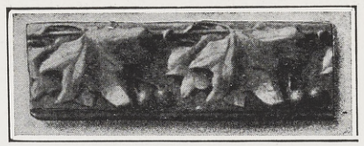
The library contains a well-selected collection of nearly four hundred of the latest books on industrial and fine arts, and educational subjects, supplemented by a collection of photographs and prints and the most important current magazines. A reading room in connection with the library affords opportunity for research work.

Students Supply Shop

All materials required in art and craft work may be bought at the shop conducted by the students, and located in the school building. The small profits derived from the same are applied to the library and scholarship funds, the benefits thus returning to the students.

Recreation

A tennis court on the school grounds supplies opportunity for physical exercise. The Students Club Rooms with their conveniences of kitchen and dining room, and the large exhibition hall with its piano, add to the comfort and pleasure of the students. As a lunch room and large porches are provided, no lunching will be allowed in the schoolrooms.



Professional References

Dr. Henry Suzzallo, Professor of Education, Columbia University, New York City.
Prof. A. B. Clark, Professor of Drawing, Stanford University.
Jas. A. Barr, Manager Sierra Educational News, San Francisco.
Arthur H. Chamberlain, Editor Sierra Educational News, San Francisco.
Will C. Wood, City Superintendent of Schools, Alameda, California.
J. W. McClymonds, City Superintendent of Schools, Oakland, California.
Dr. Alexis F. Lange, Dean of the Faculties, University of California.
Dr. A. E. Winship, Educational Lecturer and Editor of Journal of Education.
Morris C. James, City Superintendent of Schools, Berkeley, California.

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nbia University, New York City.
University.
an Francisco.
News, San Francisco.
ameda, California.
ls, Oakland, California.
sity of California.
r of Journal of Education.
Berkeley, California.

CLASS SKETCHING FROM DRAPED FIGURE

Faculty

FREDERICK H. MEYER, Director, California School of Arts and Crafts

Graduate Royal Art School of Berlin; and Pennsylvania Museum and School of Industrial Art, Philadelphia; Supervisor of Drawing in Stockton Public Schools 1898-1902; Instructor in Drawing at the University of California, Berkeley; and Professor of Applied Art, Mark Hopkins Institute of Art, San Francisco, 1902-1906; President California Guild of Arts and Crafts, San Francisco, 1904-1906; Head of Drawing and Art department, Berkeley Public Schools, 1908-1910; Director of California School of Arts and Crafts, 1907-1912; Practical Designer.

PERHAM W. NAHL, Instructor in Life, Sketch and Anatomy.

Graduate of the former Mark Hopkins Institute of Art, San Francisco; formerly Instructor of Pen and Ink Rendering in the Architectural Department of the Univer-

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sity of California; later student of Art in Munich and Paris; Instructor in Antique, Sketch and Life Drawing, C. S. A. C., 1907-1912; Instructor in Freehand, Summer School University of California, 1912; Practical Lithographer and Illustrator.

XAVIER MARTINEZ, Instructor in Oil Painting and Life.

Graduate of the former Mark Hopkins, San Francisco,1895; Graduate Ecole Nationales et Speciale der Beaux Arts, 1899; Atelier, Mr. J. L. Gerome; Student under Eugene Carriere, 1900-1901; Honorable Mention, Universal Exposition, Paris, 1900; Instructor of Still Life and Landscape Painting in Oil, C. S. A. C., 1909-1912; Landscape and Portrait Artist.

ELIZABETH FERREA, Instructor in Modeling and Antique.

Graduate Mark Hopkins Institute of Art, San Francisco; Teacher of Drawing in the Mission High School, San Francisco; Teacher of Modeling in California School of Arts and Crafts, 1907-1908; Teacher of Modeling in Polytechnic High School, San San Francisco; Student at Teachers' College, 1911; Teacher of Antique and Modeling, C. S. A. C., 1909-1912; Sculptor.

WENDELL W. FISH, Instructor in Advanced Freehand and Pen and Ink

Student Mark Hopkins Institute of Art, 1905-1906; Student at Chicago Art Institute, 1907-1909; Instructor in Antique Summer Session, California School of Arts and Crafts, 1911; Instructor in Advanced Freehand and Pen and Ink, California School of Arts and Crafts, 1911-1912; Instructor in Antique and Life, Summer School, 1912; Commercial Designer and Illustrator, 1909-1912.

MARY L. ALLIS, B. S., M. A. Instructor in Design and Leather Work

Graduate of Pratt Institute; Student of the Sir John Cass Technical Institute, London; Student of the London County Council Central School of Arts and Crafts, London. Degree of Bachelor of Science, Teachers College, 1908; Degree of Master of Arts, Columbia University 1910; Director of Art, Wood-carving and Clay-modeling, Throop Polytechnic Institute, Pasadena, California, 1893-1895; Director of Manual Training in the Montclair Public Schools of New Jersey; Director of Art Metal in the New York School of Industrial Arts, 1901-1902, and of Art and Manual Training, 1902-1906. Instructor in Design and Leather, Summer Session, C. S. A. C., 1912.

ETHEL FULTON ANDERSON, Instructor in Primary Manual Training and Elementary Book-Binding

Graduate San Diego Normal School, 1906; Graduate of California School of Arts and Crafts, 1909; Instructor in Drawing, Miss Randolph's School, 1909-1910; Instructor in Children's Class, Summer Session, 1910 and 1911, C. S. A. C.; Instructor in Instrumental Drawing, 1910-1911. Instructor in Freehand Drawing and Primary Manual Training, 1911-1912.

ch and Paris; Instructor in Antique,
2; Instructor in Freehand, Summer
Lithographer and Illustrator.

ng and Life.

ıcisco,1895; Graduate Ecole Nationales
. L. Gerome; Student under Eugene
ıl Exposition, Paris, 1900; Instructor
S. A. C., 1909-1912; Landscape and

g and Antique.

rancisco; Teacher of Drawing in the
of Modeling in California School of
g in Polytechnic High School, San
1; Teacher of Antique and Modeling,

Freehand and Pen and Ink

06; Student at Chicago Art Institute,
ion, California School of Arts and
nd Pen and Ink, California School of
ue and Life, Summer School, 1912;

sign and Leather Work

hn Cass Technical Institute, London;
School of Arts and Crafts, London.
ge, 1908; Degree of Master of Arts,
d-carving and Clay-modeling, Throop
3-1895; Director of Manual Training
; Director of Art Metal in the New
Art and Manual Training, 1902-1906.
on, C. S. A. C., 1912.

ı Primary Manual Training

ıate of California School of Arts and
Randolph's School, 1909-1910; In-
910 and 1911, C. S. A. C.; Instructor
in Freehand Drawing and Primary

OUT-OF-DOOR SKETCH CLASS IN WATER-COLOR

JAMES MARTIN GRIFFIN, Instructor in Water-Color

Student Cork School of Art (Branch of South Kensington, London); Student under James Brennan R. H. A.; Member of Water-Color Society of Ireland; Exhibitor in Royal Hibernian Academy of Arts; Instructor in Water-Color, California School of Arts and Crafts, 1911-1912. Instructor in Water-Color and Oil Painting, Summer School, 1912. Landscape Artist.

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BUST WILL BE

ROBERT G. OFFICER, Instructor in Instrumental and Mechanical Drawing

Student at Chicago Art Institute, 1898-1901; Student University of California, 1907-1908; Instructor in Mechanical Drawing, Summer Session, California School of Arts and Crafts, 1912; Engineering and Architectural Draughtsman.

MRS. O. L. ELLIOTT, Instructor in Weaving and Embroidery

Graduate Cornell University; Student in Art Department of Stanford University; Designer; Worker in Vegetable Dyes; Instructor in Weaving and Embroidering, Summer Session, California School of Arts and Crafts, 1912; Embroiderer.

HARRY ST. JOHN DIXON, Instructor in Metal Work.

Student California School of Arts and Crafts, 1909-1912; Instructor of Metal Work, California School of Arts and Crafts, 1911-1912; Practical Copper-smith.

WORTH RYDER, Instructor in Freehand Drawing

Student of Partington's Art School, San Francisco; University of California, 1904-1908; Student of Art Students League of New York, 1908-1909; Student Royal Bavarian Academy of Art, Munich, 1909-1911; Pupil of Carl von Marr, M. Heyman, and Franz Hoch; Landscape and Portrait Artist.

MECHANICAL DRAWING CLASS

ıental and Mechanical Drawing

Student University of California, 1907-
mer Session, California School of Arts
ral Draughtsman.

ing and Embroidery

Department of Stanford University; De-
r in Weaving and Embroidering, Sum-
rafts, 1912; Embroiderer.

etal Work.

, 1909-1912; Instructor of Metal Work,
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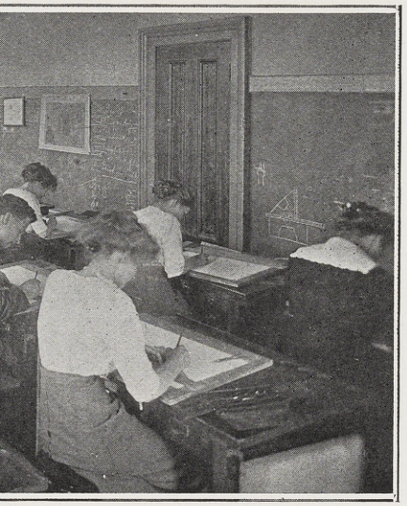

NG CLASS

METAL WORK DESIGNED AND MADE BY STUDENTS

Calendar School-Year 1912-1913=14

Fall Term, 1913

Day and Evening Classes begin August 4, close December 20, 1913.
Saturday Classes:
Children's and Teachers', begin August 9, close December 21, 1913.
Oil and Water-Color, and Women's Life, begin August 16, close Dec. 21 1913.
Craft Classes, dates to be announced later.

Spring Term, 1914

Day and Evening Classes begin January 5, close May 21, 1914.
Saturday Classes.
Children's and Teachers', begin January 10, close May 24, 1914.
Oil and Water-Color, and Women's Life, begin January 18, close May 17, 1914.
Craft Classes, to be announced later.

Vacations

Fall Term, Dec. 22, 1912 to Jan. 6, 1913.
Spring Term, May 24 to Aug. 5, 1913.

Holidays

Admission Day, September 9, 1913.
Thanksgiving, Nov. 28, 29, and 30, 1912.

SUMMER SCHOOLS, SESSION OF 1913, JUNE 23 TO AUGUST 2.

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BUST WILL BE

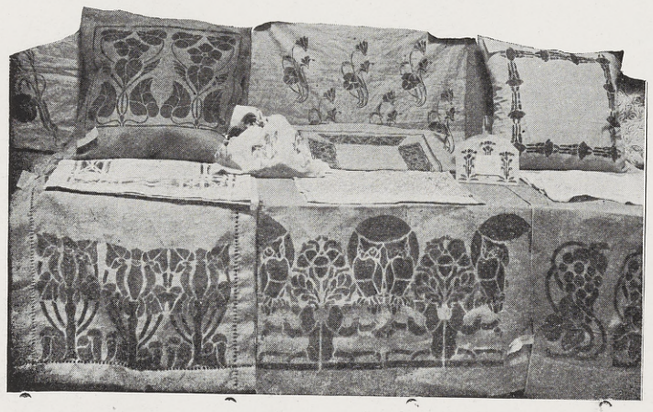
Courses of Instruction (Regular Classes)

Class A--First Year

WORTH RYDER, Instructor

Elementary Freehand Drawing

Drawing from simple objects in outline and light and shade. Type solids. Vases and jars. Subjects are drawn singly and in groups, in pencil, crayon and charcoal.



MARY L. ALLIS
Instructor

Study of proportion, lines and masses; flower and landscape composition, lettering; study of textiles; of distribution of values; color harmony; stenciling and wood-block printing, and their application.

Plant Analysis

Drawing of flowers, fruits, and foliage in pencil, wash, or water-color and conventionalization of the same, for use in designing.

WORK DONE BY STUDENTS

Wash Drawing and Elementary Water-Color

Simple studies from nature of fruits, flowers, casts, drapery and still life.

FREDERICK H. MEYER, Instructor

Instrumental Drawing

Practice in the use of instruments. Drawing of geometrical problems and designs. Lettering. Construction of Mathematical curves.

Note: Instrumental Drawing is the work given in High Schools for matriculation to the Universities.

on (Regular Classes)

st Year

Instructor

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s, in pencil, crayon and charcoal.

MARY L. ALLIS

Instructor

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Plant Analysis

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WORK DONE BY STUDENTS

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R, Instructor

of geometrical problems and designs.
s.

n High Schools for matriculation to the

ELIZABETH FERREA, Instructor

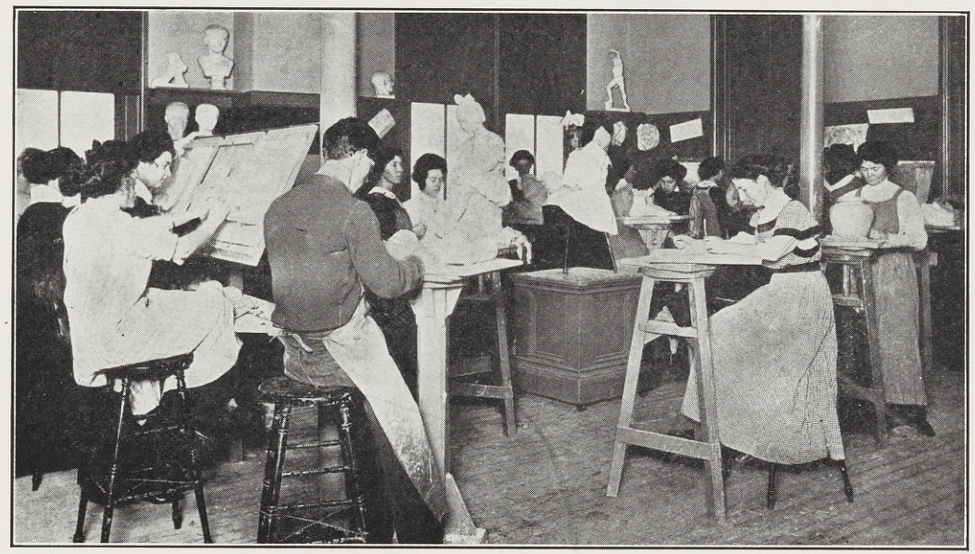
Clay Modeling

Modeling from simple casts, details of the human figure. Modeling from nature, fruits, flowers, and foliage. Modeling of conventional ornaments. Casting and finishing of casts.

Antique

Drawing in charcoal and crayon from casts, including type solids, block hand, foot and head; Vase forms and ornaments; Parts of the human figure; Groups combining still life and casts.

Note: Lectures on perspective, and other subjects, also reading and research work in the library, given and directed by the teachers in charge of the work.



CLASS IN CLAY MODELING

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BUST WILL BE

Class B--Second Year

PEN AND INK DRAWING FROM NATURE

WENDELL WILBUR FISH, Instructor

Advanced Freehand

Drawing in pencil and charcoal from still life, furniture, interiors, etc.
Special attention paid to perspective and rendering.

Out-Door Sketching

Sketching in charcoal from out-of-door subjects for the study of light and shade.

Pen and Ink

Rendering from photographs, still life, and out-door studies, with special attention to the necessary technique for the reproducton of such work.

PEN AND INK DRAWING FROM NATURE

FREDERICK H. MEYER, Instructor

Mechanical Drawing

Projections, isometric, parallel, and orthographic; Perspective, parallel, and angular; Shades and Shadows.

Advanced Design

Lettering, Roman and Old English; Initial letters; Monograms and Ciphers; Book-plates and Book-covers; Illustrated quotations; Title pages; Calendars; Wall-paper, etc.

JAMES MARTIN GRIFFIN, Instructor

Advanced Water-Color

Studies from nature of fruits, flowers, drapery, and still life. Out-of-door sketching for students who have had sufficient training.

d Year

LL WILBUR FISH, Instructor

d Freehand

n pencil and charcoal from still life, interiors, etc.
tention paid to perspective and rend-

Sketching

in charcoal from out-of-door subjects dy of light and shade.

Ink

from photographs, still life, and out-es, with special attention to the nec-nique for the reproducton of such

ER, Instructor

c; Perspective, parallel, and angular;

rs; Monograms and Ciphers; Book-Title pages; Calendars; Wall-paper,

FIN, Instructor

d still life. Out-of-door sketching for

CLASS OF WOMEN STUDENTS DRAWING FROM LIFE

PERHAM W. NAHL, Instructor

Life Class

Drawing from the nude figure in charcoal, pencil and crayon.

Peter Pan's Statue Tarred; London Youngsters Weep

1929

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Scotland Yard has been ca to aid in running down the ta feather perpetrators. No damage was done to the statu after a thorough cleaning no will be left of the outrage.

BUST WILL BE

PERHAM W. NAHL, Instructor

Comparative Anatomy

A brief study of the anatomy of the human figure and of the forms of familiar animals for general proportion, construction and articulation.

Note: This knowledge is necessary for intelligent and accurate drawing in illustration and composition.

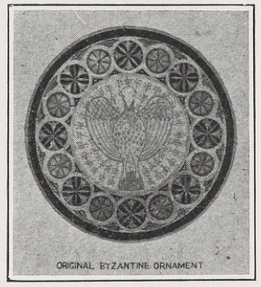
Sketch Class

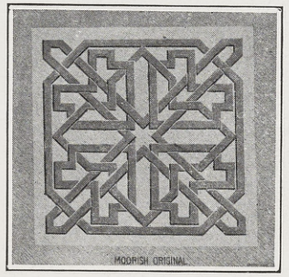
Drawing from the costumed model in charcoal, pencil, pen and ink, or wash drawing.

MARY L. ALLIS, Instructor

Historic Ornament

The study of the different styles; Egyptian, Greek, Roman, Romanesque, etc., in connection with the architecture of the different periods.





ORIGINAL DESIGNS MADE BY STUDENTS

Class C--Third Year. Applied Art

FREDERICK H. MEYER, Instructor

Constructive Design

Original designs and working drawings for metal, jewelry and leather work; Furniture and dwellings; Schemes for interior decoration. Special work in color schemes and styles of the different periods.

Instructor

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l, pencil, pen and ink, or wash drawing.
nstructor

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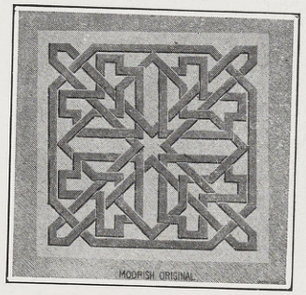
riods.



BY STUDENTS

Applied Art

, Instructor

al, jewelry and leather work; Furni-
tion. Special work in color schemes

PERHAM W. NAHL, Instructor

Life Class

Drawing from the nude model for a thorough knowledge of the human figure.

Anatomy

A thorough study of the human body in its relation to art. Lectures illustrated by chart, skeleton, and nude figure, for Life Class students only.

Composition

Compositions upon given themes are required, and special attention is paid to designing such forms of commerical illustration as Posters, Pictorial work for Newspaper, Book and Magazine Illustration, and the Principles of Mural Decoration.

XAVIER MARTINEZ, Instructor

Still Life and Landscape Painting

Classes in oil from still life and drapery; portrait painting; and out-of-door work for advanced students.

MARY L. ALLIS, Instructor

History of Art

Lectures on the growth and development of Industrial and Fine Arts as shown in Architecture, Sculpture and Painting, and their influence on the art of our times.

ELIZABETH FERREA, Instructor

Advanced Antique

Drawings from classiçal casts including busts, figures and architectural ornaments.

SKETCHES FROM LIFE MODELED IN CLAY BY STUDENTS

Modeling

Advanced work from the draped figure. Working out original designs and compositions. Portrait work or modeling from life. Plaster-casting and the making of molds for the various processes.

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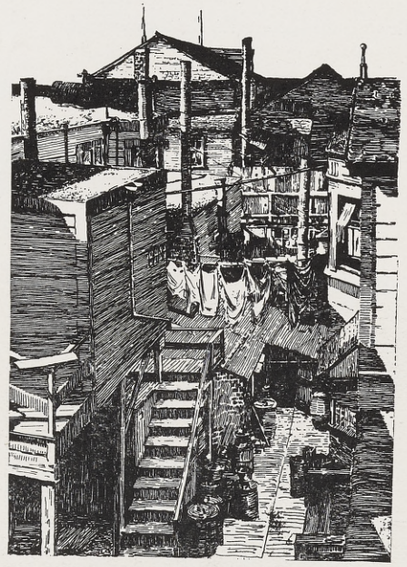
Class D--Third Year. Normal Art



BOTH SUBJECTS DRAWN FROM NATURE
Pen and Ink Drawings by Students

MARY L. ALLIS, Instructor

History of Education

A study of the various methods of teaching employed from the earliest times; A study of the great educators, past and present; The latest modern methods of teaching with special emphasis on the teaching of art and industrial work.

Psychology and Pedagogy

A study of the laws governing mental action and their application to educational theory and practice; changes in educational theory and practice.

Normal Art

y Students

nstructor

employed from the earliest times; A
The latest modern methods of teach-
rt and industrial work.

and their application to educational
eory and practice.

English

A review in English for the purpose of developing clear expression and a ready command of language; also for a correction of defects in writing, spelling and punctuation.

History of Art

Lectures on the growth and development of the Industrial and Fine Arts as shown in Architecture, Sculpture, and Painting, and their influence on the art of our times.

ELIZABETH FERREA, Instructor

Modeling

Advanced work from the draped figure. Working out original designs and compositions. Portrait work or modeling from life.

Advanced and Antique

Drawing from classical casts including busts, and figures, also drawings showing consecutive stages of development.

CLASS IN OIL PAINTING FROM STILL LIFE

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PERHAM W. NAHL, Instructor

Composition

Compositions upon given themes are required, and special attention is paid to designing such forms of commercial illustration as Posters, Pictorial work for Newspapers, Book and Magazine illustration.

XAVIER MARTINEZ, Instructor

Still Life and Landscape Painting

Classes in oil from still life and drapery; portrait painting; and out-of-door work for advanced students.

FREDERICK H. MEYER, Instructor

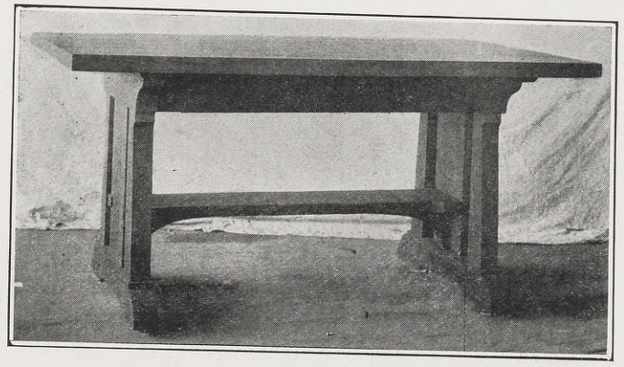

TABLE DESIGNED BY STUDENT

Blackboard Drawing

Practice in Narrative and Constructive Drawing necessary for class demonstration.

Practice Teaching

Special advantages are offered by this school to Normal Art Students; inasmuch as those qualified may do practice teaching, under supervision, in the Berkeley Public Schools, or in the Children's Saturday class of this school; this gives the desired experience required of applicants applying for their first position.

Constructive Design

Original designs and working drawings for metal, jewelry and leather work; Furniture and dwellings; Schemes for interior decoration drawn to scale.

Methods of Teaching Drawing

Lectures on methods, materials, books, etc., for primary, grammar, and high schools.

, Instructor

and special attention is paid to design-
Posters, Pictorial work for Newspapers,

, Instructor

portrait painting; and out-of-door work

CR, Instructor

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ir first position.

CLASS IN PRIMARY MANUAL TRAINING

ETHEL FULTON ANDERSON, Instructor

Manual Training for Primary Grades

For teachers of the first five grades of the public schools; paper and cardboard work, clay modeling, weaving, basketry, and elements of decorative and constructive design.

Elementary Book-Binding

For work in the grades along such lines as may be successfully completed in the ordinary schoolroom without special equipment; it will include a series of progressive exercises such as blotter-pads, note-books, portfolios, box-making, book-mending and book-binding.

Note: This work is a necessary preparation for teachers of drawing; since drawing and manual training are so closely correlated in the lower grades, in order to get the best results, the work should be laid out by a teacher capable of handling both subjects.

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BUST WILL BE

Special Classes

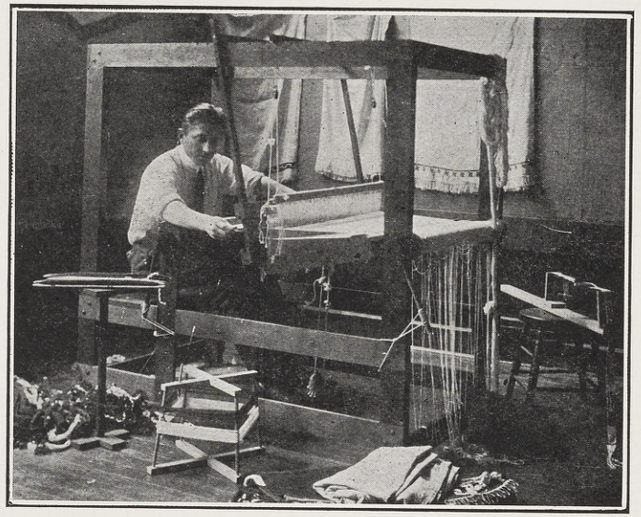
MARY L. ALLIS, Instructor

Leather Work

Tracing and preparing work, carving, tooling, modeling, lacing, and coloring. The processes will be learned in the making of card cases, pad corners, book-ends, etc.

MRS. O. L. ELLIOTT, Instructor

Embroidery and Weaving



HAND LOOM WEAVING WHICH IS STEADILY INCREASING IN FAVOR AMONG CRAFT WORKERS

The application of design to decorative needle work: The study of color, including broken color, color combinations, color in nature, etc., with exercises in simple dyeing. Comparison of vegetable and aniline dyes: Fabrics and threads, characteristics, uses, etc. Varieties of stitches, their adaptation to pattern and fabric, and their decorative use. Study of important Embroidery Centers with examples of their work.

History of weaving: Study of textiles, color and dye work: Practical loom work including warping and setting up the loom, and the weaving of simple rugs, pillow covers, etc., of the different types.

Note: As far as possible the application of the principles of embroidery and weaving will be applied in the making of finished articles.

asses

nstructor

modeling, lacing, and coloring. The
ard cases, pad corners, book-ends, etc.

, Instructor

EASING

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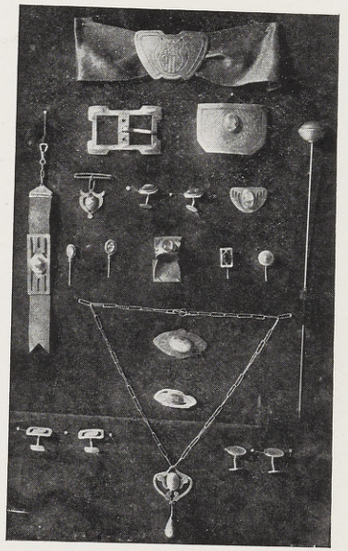

JEWELRY AND METAL WORK DONE BY STUDENTS

HARRY ST. JOHN DIXON, Instructor

Metal Work, Copper and Brass

Surface development, cutting, fitting, piercing, riveting, embossing. Raising from the flat, soft soldering, finishing and coloring. Engraving for enameling, opaque and translucent. These processes will be learned in the making of paper knives, book-racks, bowls and other useful articles.

MARY L. ALLIS, Instructor

Jewelry and Silversmithing

Saw piercing, filing, drawing and bending wire; hard soldering, repousse, building up, stone-setting, and enameling; surface development, modeling, and finishing. The above processes will be learned in the making of brooches, stick-pins, rings, fobs, chains, spoons, and various other articles.

Note: A knowledge of the principles of metal work is necessary before taking up jewelry.

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FREDERICK H. MEYER, Instructor

DESIGNED AND MADE BY PUPIL

The making of simple furniture including turning and carving. This work is individual and various exercises may be selected to apply to public school work or for personal advancement along the craft line. Designing will be correlated with all the work.

Pottery

ELIZABETH FERREA, Instructor

The study of the preparation and qualities of clays with special reference to the production of artistic forms; Different methods of pottery reproduction, including built-up, wheel-thrown, or pressed ware, also the decoration of pottery with relief; Glazing and firing the finished work. Tiles, garden-vases, trays, jardineres, etc. will be made from original designs by the students.

Evening Classes

PERHAM W. NAHL, Instructor

Freehand Drawing

From type solids, vases, jars, and furniture, for the study of proportion and perspective.

Antique Drawing

Drawing in charcoal, crayon, and red chalk from casts of ornaments, animals, and the human figure.

Sketch Class

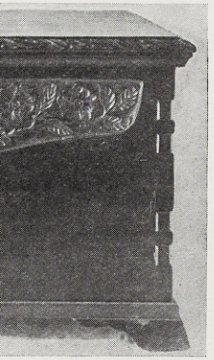
Drawing from the costumed model in charcoal, pencil, pen and ink, or wash drawing.

Men's Life Class

Drawing from the nude by students who are sufficiently advanced to profitably pursue such study.

Note:. Lectures are given in anatomy, composition and perspective.

ER, Instructor



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, Instructor

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tion and perspective.

ROBERT G. OFFICER, Instructor

Instrumental Drawing

Practice in the use of instruments. Solving geometrical problems. Construction of conic sections and other mathematical curves; lettering.

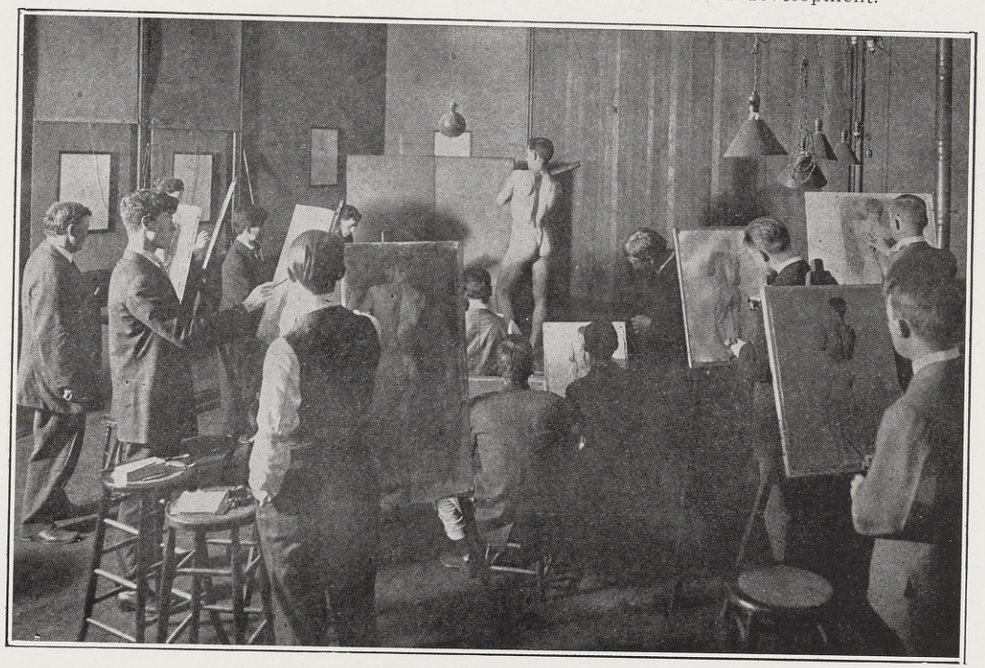
Mechanical Drawing

Isometric, oblique and orthographic projections. Parallel and angular perspective. Shades and Shadows.

FREDERICK H. MEYER, Instructor

Descriptive Geometry

Solving of problems in point, line, and plane; intersection and development.



MEN'S LIFE CLASS

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Saturday Classes

XAVIER MARTINEZ, Instructor

Oil Painting Class

Studies from still life, life, drapery, interiors, and out-of-doors, for advanced students.

Women's Life and Portrait Class

Drawing from the nude or draped figure, in charcoal, or painting in water-color or oils.

JAMES MARTIN GRIFFIN, Instructor

Water-Color Class

Class for advanced students painting from still life, drapery, and out-of-doors.

CLASS IN ADVANCED WATER-COLOR

MARY L. ALLIS, Instructor

Children's Class

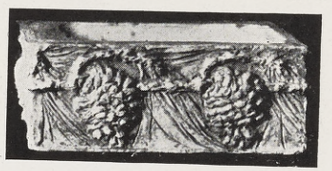
Drawing from flowers, still life, and casts, in pencil, crayon and charcoal; Figure and out-of-door sketching; Simple designing and narrative drawing. Paper and cardboard work; Basketery and clay modeling.

Note: The above class was formed to satisfy the demand for more instruction in drawing and art work than can be given in the public and other schools through the week. The children will be under competent and experienced instructors and will have the full benefit of the well-equipped art school. The course will give an opportunity for testing and developing the talent of the child to a greater extent than is possible in the limited time allowed to the subject of art in the schools. The class will be limited in number and the work will be given along the different lines to suit the age and individuality of the pupils.

Teachers' Class

1. Freehand drawing in pencil, charcoal, and water color from still life, casts, and flowers. 2. Designing, including stenciling and wood-block printing. 3. Modeling from casts, fruit, and foliage.

Note: This work is arranged to meet the special requirements of those who teach drawing and are unable to attend the regular classes through the week.



MODELED BY STUDENTS

Information

Entrance Qualifications

For entrance no special qualifications are required beyond good moral character and such proficiency in the common English branches as the completion of the ordinary grammar school course would imply. For advanced work, proof that the necessary preliminary work preceding the selected courses has been properly done. Those working for the Normal Art Diploma must be graduates of either High or Normal Schools or must have done accredited University work. Credentials to be filed with application.

Classification

Students are either Regular or Special. Regular students are those who take the entire work in Class A, B, C or D. Special students are those who take single studies or attend Night or Saturday Classes.

Peter Pan's Statue Tarred; London Youngsters Ween

1927

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STUDENTS' ENTRANCE HALL

Application for Admission

While students will be taken into most classes at any time during the session, to insure adequate arrangements in due season, and to facilitate prompt communication with prospective students in case of change in present plans, all persons who desire to attend any of the courses are urgently requested to notify the Secretary, who will furnish the blank application forms.

Note: As all craft classes are limited in number, applications for place in these classes should be made without delay, as date of registration will determine priority.

HALL

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tion will determine priority.

Certificates and Diplomas

Class A—Students having satisfactorily completed the exercises in Class A will be eligible to examinations; and those passing creditably or having proved that they have done equivalent work, may advance to Class B.

Class B—Students having satisfactorily completed the exercises in Class B will be eligible to examinations; and those passing creditably may choose Classes C or D.

Class C—Applied Art Diploma. After the satisfactory completion of the work, and having passed the required examination, the **Applied Art Diploma** will be given.

Class D—Normal Art Diploma. After satisfactory completion of the course in Class D, diploma will be given under the same conditions as in Class C.

Note: For any of the required work satisfactorily done at other schools, credit will be given. But no diploma will be granted unless the applicant has done at least one year of advanced work in the school. All work executed by students will be regarded as exercises, not as results. It is expected that at least one specimen of every student's work in every class will be retained by the school.

STAINED GLASS WINDOW DESIGNED BY A STUDENT

Examinations

First Year:—Class A.

1. Freehand drawing from still life, and Plant Analysis.
2. Antique drawing, and Elementary Design.
3. Water-color or Wash drawing from still life.
4. Instrumental drawing, geometric problems.

Second Year:—Class B.

1. Advanced Freehand, and Pen and Ink.
2. Historic Ornament, illustrated Paper.
3. Anatomy, illustrated Paper.
4. Life and Sketch.
5. Mechanical Perspective, Shades and Shadows.

Third Year:—Class C.

1. Constructive Design.
2. History of Art, written paper.
3. Composition and Modeling.
4. Illustrated Thesis on Principles of Decorative Design, including Color Harmony.

Third Year:—Class D.

1. Advanced Antique.
2. History of Art.
3. Illustrated Thesis on Principles of Design.
4. Written Thesis on the Teaching of Drawing in the Public Schools.

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Scholarships

At the end of the school year, two term scholarships are awarded for the day classes by the Students Supply Shop; also one Evening and two Saturday Scholarships. These scholarships are based on general improvement, attendance, and examinations.

Free Tuitions

Free tuitions are also given in exchange for services in the Students Supply Shop and the School Library. Applicants for these positions must have previous knowledge of the special work required of them.

Note: The school reserves the right to revoke a scholarship or free tuition, either for unsatisfactory progress or infringement of the rules and regulations.

Prizes

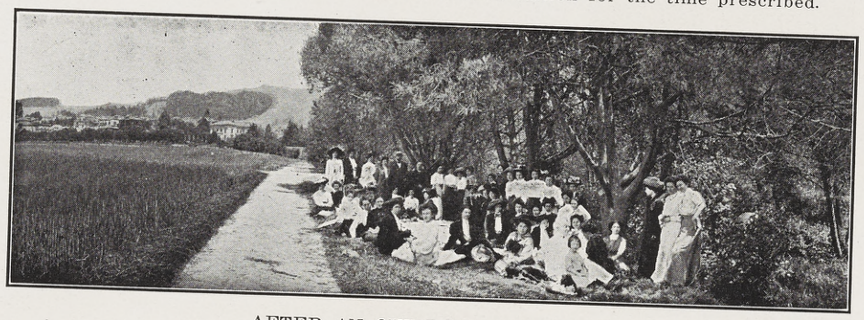
Prize competitions for posters, book plates, magazine covers, etc., are given at different times during the year. Much work of this kind has already been done by the students and not only helps them financially but gives them valuable practical experience.

Special Prizes

Special prizes, awarded at the end of the year, competed for in concours.

1. For best water-color study, a complete water-color outfit, by Sanborn, Vail & Co.
2. For best mechanical drawing, a complete set of instruments for mechanical drawing, by Eugene Deitzgen Co.

Note: In case of all scholarships, the student competing must have worked at least one term of the current year in the class in which the scholarship is awarded; in the case of prizes, at least three months. No student receiving a prize or scholarship is eligible for the same award a second time, and no individual can receive more than one reward in any competition. All work winning prizes or scholarships remains the property of the school. A scholarship entitles the holder to free tuition for the time prescribed.



AFTER AN OUT-DOOR LUNCHEON

olarships are awarded for the day classes
vening and two Saturday Scholarships.
rovement, attendance, and examinations.

· services in the Students Supply Shop
positions must have previous knowledge

a scholarship or free tuition, either for
rules and regulations.

nagazine covers, etc., are given at differ-
his kind has already been done by the
but gives them valuable practical ex-

competed for in concours.
ter-color outfit, by Sanborn, Vail & Co.
et of instruments for mechanical draw-

ompeting must have worked at least one
he scholarship is awarded; in the case of
ing a prize or scholarship is eligible for
al can receive more than one reward in
cholarships remains the property of the
tuition for the time prescribed.

UNCHEON

Tuition

ALL TUITION PAYABLE IN ADVANCE

Entrance Fee

A fee of one dollar is charged to each Day Student upon entering the school; Evening and Saturday Students, fifty cents; this fee is payable but once, and the income is used for the purchase of reference books for the library.

Day Classes

All-Day: ~~$76.50 per year of nine months;~~ ~~$40.00~~ 45.00 per term of four and one-half months; $10.00 per calendar month.
Half-Day: $26.00 per term of four and one-half months; $7.00 per calendar month.
Note: Special rates for classes other than all or half-day.

Evening Classes

Men's Life: $18.00 per term of four and one-half months; $5.00 per calendar month.
Antique or Freehand: $15.00 per term of four and one-half months; $4.00 per calendar month.

Saturday Classes

Teachers' $10.00 per term of four and one-half months; $2.50 per calendar month.
Children's: $8.00 per term of four and one-half months; $2.00 per calendar month.
Oil-Painting: $15.00 per term of four months; $4.00 per calendar month.
Women's Life: $18.00 per term of four months; $5.00 per calendar month.
Advanced Water-Color: $10.50 per term of four months; $3.00 per calendar month.
Metal Work: $15.00 per term of four months; Laboratory fee, $2.50.
Jewelry and Silversmithing: $20.00 per term of three months; Laboratory fee, $5.00.

Craft Classes

Tooled Leather: $10.00 per term of 10 lessons; Laboratory fee, $2.00.
Embroidery and Weaving: $14.00 per term of three months; Laboratory fee, $2.50.
Wood-work: $25.00 per term of three months; Laboratory fee, $5.00.
~~**Note:** Students in Day Life Class, $1.00 per month additional.~~
Note: Unavoidable absence for more than a week will be credited to monthly students from date the school office receives notification. No exceptions to this rule.

Registration

Tuesday, August 6 will be registration day; class work will begin Wednesday, August 7. All students must register and obtain class cards before entering classes; these cards are issued upon the payment of tuition fees. Students changing from one class to another after they have begun work, may do so by the payment of an extra fee of fifty cents.

Note: The management reserves the right to alter the time of a class, or to omit a class on the schedule, if there are not sufficient applications to warrant the formation of the class ,or to discontinue a class if the attendance does not warrant its continuance.

Peter Pan's Statue Tarred; London Youngsters Weep

1929

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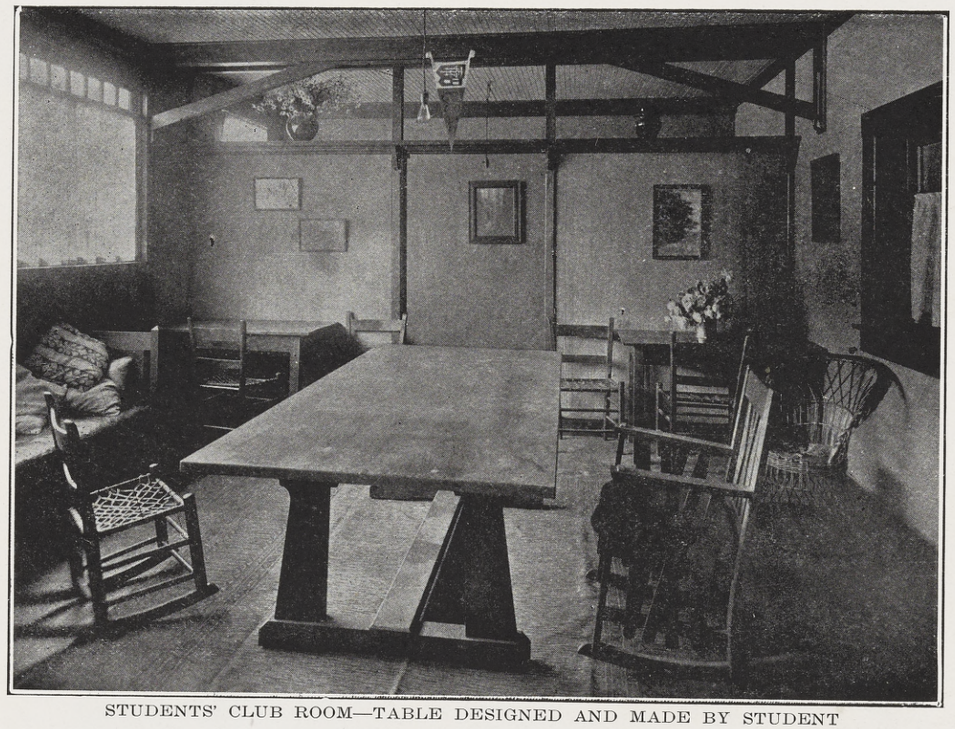

STUDENTS' CLUB ROOM—TABLE DESIGNED AND MADE BY STUDENT

Students Club

The Students Club is an organization of students attending the California School of Arts and Crafts. The purpose of the club is to provide sociability amongst the students, to assist in dicipline, and to acquaint new students with the customs and standards of the school. In conjunction with the Alumni, it has charge of all social functions.

ED AND MADE BY STUDENT

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is to provide sociability amongst the
nt new students with the customs and
the Alumni, it has charge of all social

List of Students, 1911-1912

FALL AND SPRING TERMS

Albee, Blanche
Allen, Kara
Alexander, Bertha
Ambrose, W. C.
Annis, Ruth
Anthony, Thelma
Applegarth, Alice
Baker, Gene
Barnett, Maud
Axheen, John
Barrett, J. Eugene
Bartle, Ruth
Bartle, Virginia
Bassett, Dorothy
Beck, Genevieve
Becker, Frederick
Berlin, Valerie
Blankinship, Marion
Boardman, Mrs. Robina
Boardman, Ruby
Bolsted, Wilhelmine F.
Bordwell, Mrs. Georgia G.
Borger, Merienne
Boyd, Marguerite
Boydstun, Gladys
Brainard, Jean W.
Brennan, Mrs. M. B.
Brown, Ethel
Brown, Helen H.
Brown, Violet
Bryson, Jennie E.
Butler, Mrs. Iler
Burroughs, Florence
Byers, John W.
Cameron, William
Card, Almada Worth
Castelazzo, Claro
Casterlin, Madge
Chambers, Flora
Chambers, Ruth
Chapman, Emil
Chapman, Eva
Chapman, Roselle
Chase, Lillian
Clark, Louise
Clark, Mrs. Julia
Clarkson, Edith
Clock, Maud E.
Cook, Florence E.
Cook, Virginia
Cooke, Florence
Cooper, Frances
Cope, Hazel
Cope, Mrs. Margaret
Cordell, Marguerite
Cordell, Russell
Creed, Wm. H.
Crabbe, Clara
Cutter, Olive
Davis, Donna
Davis, Rebecca
de Jung, Gertrude
Devendorf, Edwina
Dibble, Alice
Dinsdale, Aldice
Dixon, Harry S.
Du Brutz, Frances
Dubuque, Exzilda
Duden, Alice
Dukes, Dorothy
Dukes, Helen
Duncanson, Wm.
Earll, Helen
Encarnacao, Thelma
Erickson, Mary
Eveleth, Mary
Fairchild, Mabel
Fear, F. H.
Fear, Paloma
Ferguson, Emilie
Ferguson, Ruth
Fibush, Hady
Fish, Sibyl V.
Fisher, Gladys
Fletcher, G. B.
Flood, Hazel
Freyschlag, Bertha
Frost, Dudley
Gabriel, Ruth
Gallego, Mabel
Gayley, Mary
Genoux, Claude
Genoux, Mrs. Claude
Gile, Selden
Gleeson, Marie
Goodrich, Carrie
Goodrich, Gertrude
Griffin, Stella
Guillou, Caroll
Guillou, Mrs. Emma
Gutte, Henry
Haist, C. A.
Hansen, Carol
Hansen, Roland
Harrington, E. Gail
Harsch, Helen P.
Hawes, Harriet
Hawkins, Karin
Hecker, Alice
Hed, Edward
Heen, George
Heller, Leonard
Helman, Jessie
Hemme, Grace
Hickman, Nadine
Hikoyama, T.
Hipkins, Helen
Hodkins, Isabel
Howard, Mabel
Hoyle, Marion
Hughes, Ina
Hughes, Samuel
Hunsaker, Manelle
Hunter, Mrs. John
Jacque, Helen
Jacobs, Dora
Jacobson, Nellie
James, Frances
Jeness, Lulette
Jones, Esther
Jones, Frances
Jones, Renwick
Jopson, Leone
Kegg, George
Kelsey, Grace
Kinell, Marie
King, Ethlynn
Kinkead, Ruth
Kinsman, Aubrey
Knox, Lucy R.
Lamb, Ida Belle
Lawford, Bertha
Lemos, F. B.
Lemos, J. T.
Leonard, Maud
Lewis, Phillips
Long, Lucile
Lorimer, Margaret
Lynn, Ralph
Macbeth, Robert
Maddern, Maurice
Martin, Vibella
Mason, Gertrude
Mason, Maud
Matthews, Helen
Matthews, Gladys
McCarthy, Margaret
McCormick, Jeanne
McCurdy, Mary
McHenry, Vincent
McKee, Mabel
McKenzie, Annie
McLean, Evelyn
McLeod, Miss
Melquiond, Mrs. Rellie
Mess, Caroline Dorothea
Meyer, Mae
Metz, Minnie
Miller, Anita
Mills, Gordon
Monges, Henry
Morehouse, Morona
Morgan, Gertrude
Mossman, Edith L.
Murphy, Maude
Nahl, June Connor
Nash, Nellie
Nash, Stella
Neilson, A. Bruce
Newell, Phyllis
Nickerson, Ina
Nielsen, Ella
Nor, Emily
Norman, Edgar
Nottage, Grace
Orynski, Wanda
Osborne, Alice
Page, Marjorie
Patterson, Martha
Percival, Gertrude
Perham, Ina C.
Pierce, Gladine
Pierce, Lucy V.
Place, Vivian
Pollard, Alice
Poorman, Zora
Pound, Ethel
Powers, Gwendolyn
Preble, Amy
Pring, Dorothy
Prise, Howard C.
Quintero, Diana
Rampendahl, Grace
Rasor, Flossie
Randall, Millard B.
Reid, Bertha
Reinhold, Florence
Rice, Wm. S.
Richardson, Elizabeth
Rieves, Florence
Rohl, Alfred
Rowe, Ruth

Peter Pan's Statue Tarred; London Youngsters Weep

1929

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BUST WILL BE

Rush, Lora G.
Ruyu, T.
Sandford, Ethel
Sandford, Georgina
Sawyer, Warren
Schneider, Charlotte
Schott, Ernest
Scott, Ruth
Shaw, Ella
Shaw, Florence
Shepard, Violet
Sherman, Emily
Sherwood, L. C.
Shoecraft, Lucile
Simpson, E. Myrtle
Smart, David
Smith, Dorothy
Smith, Eileen
Smith, Irene
Smith, Kathleen
Smith, Ralph
Sorensen, H. R.
Spence, Margaret
Spencer, Nan
Stanton, Elizabeth
Starke, Anna
Starkey, Irma
Starkweather, Carrie
Stenger, Grace
Stephens, Lucile
Sterne, M. E.
Stetson, Reba F.
Storch, Juanita Marie
Stout, Eleanor
Strong, Margaret
Such, Angie
Taylor, Wyman
Tietzen, Ida
Tornoe, Helen
Turtle, Lolita
Van Deventer, Arthur
Veness, Josephine
Veness, Mrs. Jennie
Volkhardt, F. A.
Vollmer, Mrs. August
von Reischach, Carl
von Schmidt, Harold
von Tempsky, Alexa
Wade, Christine
Wagner, Nettie E.
Walker, Lcy
Wall, Dr. P. B.
Walsh, Melvin H.
Watrons, E. W.
Watson, E. W.
Wearne, Clyde
Weber, Ada
Weber, Yolande
Webster, Angie
Webster, Stella
Wells, Audley
Wheelock, Margery
Whitcomb, Lois
Wickson, Guest
Williams, Bessie G.
Williams, Elsie
Williams, Florence
Williams, Otis
Winegar, Josephine
Wittich, J. S.
Wittman, Irma
Wolf, Mrs. T. H.
Wolff, Carl
Wong, Faisiu
Wood, Marjory
Woodman, Maybelle
Woolsey, Frances
Young, Marian Gibbs
Younger, Virginia

SCHOLARSHIPS, PRIZES, AND HONORABLE MENTION

All Day Classes

Margery Wheelock, Riverside, Undergraduate.
Bertha Reid, Oakland, Post Graduate.
Stella Nash, Oakland, Post Graduate.

Evening Classes

T. Hikoyama, Berkeley, Men's Life Class.

Saturday Classes

Gene Baker, Oakland, Women's Life Class.
Claro Castellazzo, Berkeley, Children's Class.

Scholarship awarded to Flora Chambers by the Art Students' League of N. Y. City.

Prize

Best Water-Color Drawing in Competition, William Cameron; one complete water-color outfit, given by Sanborn, Vail & Co., San Francisco, May 23, 1912.

Honorable Mention

Ruth Winefred Gabriel
Charlotte Phillips Schneider
Lucy Valentine Pierce

DECORATIVE PANEL DESIGNED AND MODELED BY FLOSSIE RASOR

Deventer, Arthur
s, Josephine
s, Mrs. Jennie
ardt, F. A.
er, Mrs. August
eischach, Carl
chmidt, Harold
empsky, Alexa
Christine
er, Nettie E.
r, Lcy
Dr. P. B.
, Melvin H.
ns, E. W.
n, E. W.
e, Clyde
, Ada
, Yolande
er, Angie
er, Stella
Wells, Audley
Wheelock, Margery
Whitcomb, Lois
Wickson, Guest
Williams, Bessie G.
Williams, Elsie
Williams, Florence
Williams, Otis
Winegar, Josephine
Wittich, J. S.
Wittman, Irma
Wolf, Mrs. T. H.
Wolff, Carl
Wong, Faisiu
Wood, Marjory
Woodman, Maybelle
Woolsey, Frances
Young, Marian Gibbs
Younger, Virginia

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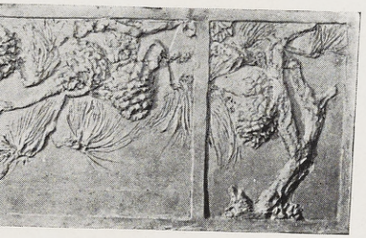

DELED BY FLOSSIE RASOR

Rules and Regulations

Class-Room Rules

Students have the privilege of class rooms, equipment, and the attention of teachers, only for such times and classes as they have registered.

The class-rooms are open for the inspection of visitors upon application to the office.

Students will not be called from the class-room unless the matter be of urgent importance.

During study hours only members of the class may remain in the room assigned for the work.

Students must not move casts, still life, draperies, etc. Any change desired in the position of such, must be made by the instructor.

Lockers

Occupants of lockers will be held responsible for any damage done to the same while in their possession.

Lockers must be provided with padlocks, the owner keeping one key for personal use, and leaving a duplicate at the Supply Shop for emergency purposes.

Students are cautioned against leaving personal property in the school rooms as the school will not be answerable for the loss of such. All personal property, drawings included, should be marked with the owner's name. All work must be put away before the student leaves the building.

Places will be assigned for canvasses, portfolios, boards, easels, etc., and when not in use must be put in those places.

A fee of fifty cents per term is charged for the rent of a locker.

Hours

The Day School will be open for class work from 9:00 A. M. to 4:00 P. M., the noon recess being from 12:00 to 1:00. Evening School from 7:30 P. M. to 9:30 P. M.

Summer School 1913. June 23 to August 2.

At Berkeley

The regular Arts and Crafts classes for teachers, designers, illustrators, craft workers, and children.

At Monterey

An out-of-door class in drawing and oil painting for advanced students.

Inquiries

Inquiries about the school should be addressed to the Secretary of the California School of Arts and Crafts, Laetitia Summerville Meyer, 2119 Allston Way, Berkeley.

THE COMING NIGHT—POINT LOBOS — WILLIAM P. SILVA

OWNED BY THE DEL MONTE ART GALLERY

In Oakland's Second No-Jury Show

July 11 1929

M. DE NEALE MORGAN of Carmel is as active and as popular an exhibitor as California possesses. She invariably chooses the northern coast of our state for her subjects. "Beneath the Cypress," entered for the Oakland Art league's second no-jury exhibition, is typical of Miss Morgan's work. Artists are reminded that tomorrow is the last receiving date for entries.

Dept. 15 - 1924 -

Dear Miss Devendorph -

Your name was given me at Smith Bros. store today, when I inquired if they could tell me of someone who modeled in clay. I have no idea what such things cost, but I will tell you what I have in my mind and you can tell me whether

HALF-TONE REPRODUCTION FROM A PAINTING BY WILLIAM KEITH

THE COMING NIGHT—POINT LOBOS — WILLIAM P. SILVA

OWNED BY THE DEL MONTE ART GALLERY

Mr. Mamatt outside of his studio in Berkeley Calif. June 9. 1931

Miss Lois File - model

15

In Oakland's Second No-Jury Show

July 1929

M. DE NEALE MORGAN of Carm
possesses. She invariably chooses the northern
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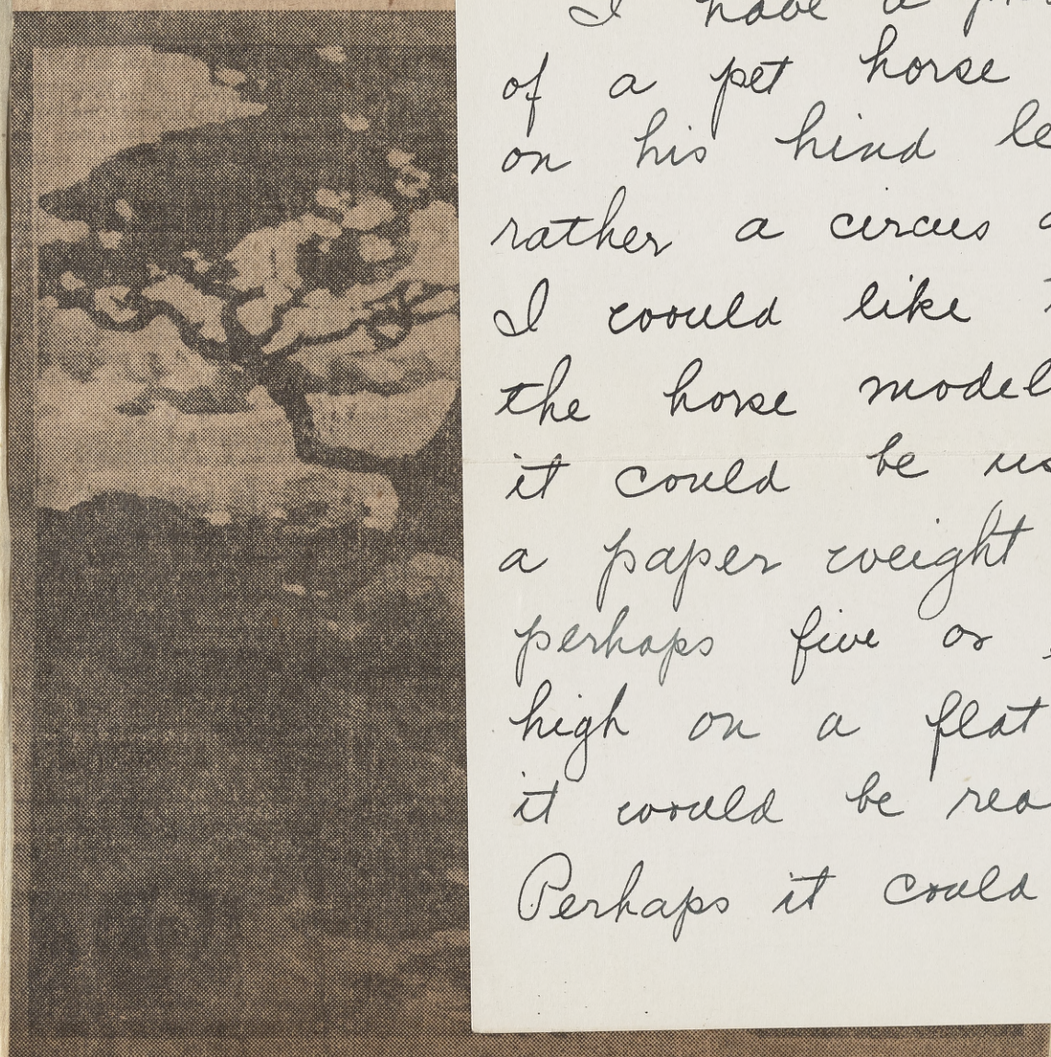
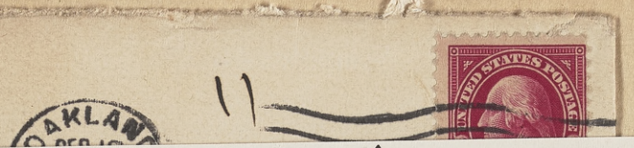


it would be possible.

I have a photograph of a pet horse standing on his hind legs in rather a circus attitude. I could like to have the horse modeled so it could be used for a paper weight standing perhaps five or six inches high on a flat base so it could be really useful. Perhaps it could be bronzed.

sible.
graph
landing
o me
titude.
have
so
d for
standing
x inches
base so
y useful.
be bronzed.



11

The picture I have could be enlarged to the exact size desired, and perhaps it would be necessary to have one of the other side too to model from.

Could you give me some idea of the feasibility of such a plan? I would want it for an Christmas present. If you would make an appointment with me for

Miss Lois File
posed for me at
Mr. Manatt's studio
from Mar 2 to June 13
1931.
Berkeley, Calif.

THE COMING NIGHT—POINT LOBOS — WILLIAM P. SILVA

OWNED BY THE DEL MONTE ART GALLERY

In Oakland's Second No-Jury Show

July 1929

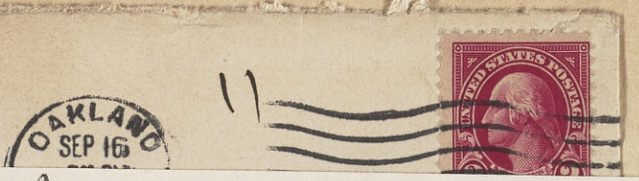
M. DE NEALE MORGAN of Carmel is as active and as popular an exhibitor as California possesses. She invar
entered for the Oak
are reminded that t

some evening I could call on you and talk it over. I am only at home in the evenings, or I could call on a Sunday if that would be more convenient for you.

If you would not care to consider it, perhaps one of your pupils might do so.

Thanking you for any advice you may give me, I am yours very truly,

(Miss) Augusta Williams
924 Rose Ave.
Piedmont, Calif.



I am very sorry to
have been so long before an-
swering your inquiries about
modelling your horse. I was
away from home & since
reading your letter my mother
has tried to reach you on the
phone for me.

My work is nearing
all in busts & the human
figure very little in animals
so, I feel sure it would not
be best for me to try to model
your pet pony. I am very
sorry and wish very much
that I could do it for you.

A teacher, with whom I have
studied, particularly loves to do
horses. He is very peculiar
personally but a fine artist. I
feel sure he would want to model

HALF-TONE
REPRODUCTION
FROM
A PAINTING
BY
WILLIAM KEITH

THE COMING NIGHT—POINT LOBOS — WILLIAM P. SILVA

OWNED BY THE DEL MONTE ART GALLERY

In Oakland's Second No-Jury Show

July 1929

M. DE NEALE MORGAN of Carmel is an active and ... possesses. She invar... entered for the Oak... are reminded that t...

the horse itself forming it in the position of the picture. ~~Will~~

My mother talked with Chick about it over the phone as I am deaf can't hear asking him if he thought it possible for me to do it. He thought not, especially to do one so small. It so much more difficult than a large one.

His phone number is Berkeley 4474 W. if you care to phone him about it.

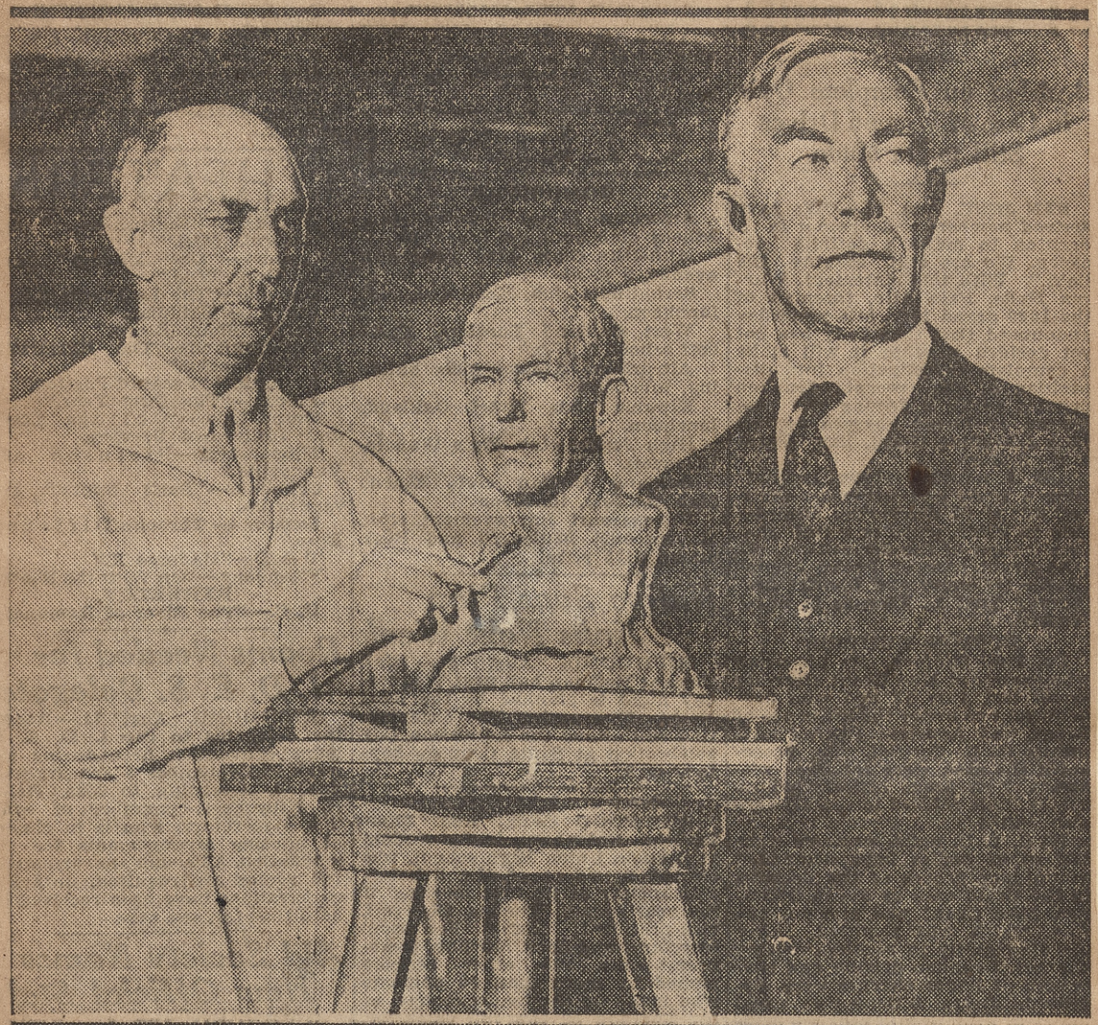
My number is Merritt 1733 if you care to call us up or we would be glad to talk with you more about it some evening or some Sunday if you can come.

The artists name of whom I spoke is Mr Manatt!

HALF-TONE
REPRODUCTION
FROM
A PAINTING
BY
WILLIAM KEITH

Berkeley Police Chief Immortalized

Though AUGUST VOLLMER, Berkeley's police chief and nationally known crime expert, could spare no time from his law enforcement work to sit for WILLIAM M. MANATT, famous sculptor, the artist successfully completed a bust of the college city chief. Chief Vollmer posed while at his office in the city hall and, as a result the bust reveals him as a worker.—*TRIBUNE photo.*



Noted Sculptor Makes Bust of Berkeley Chief of Police Without Stopping Work

1929

BERKELEY, Aug. 31.—Chief of Police August Vollmer is leaving tomorrow for Washington, D. C., to act as consultant to President Hoover's commission on law enforcement but remaining behind him in Berkeley will be the first bust ever modelled of the college city crime expert.

William W. Manatt, famous sculptor who has had as subjects Former Vice President Charles Dawes, now ambassador to England; the late President Emeritus Benjamin Ide Wheeler and President William Wallace Campbell of the University of California, as well as other noted men and women, completed the bust today as the Berkeley chief prepared for a seven months' absence from his home city.

CHIEF TOO BUSY.

So busy was Chief Vollmer that he could spare no time for "sittings" for the sculptor, who, for years, maintained a studio in an old windmill in Dwight way, the crooked stairs of which were ascended by his famous "models." As a result, Manatt worked while the chief remained at his desk directing the law enforcement mechanism of the city. This is the first time that the sculptor has transferred his "studio" to a subject's office and the experience, he says, was extremely interesting. In consequence, he has a bust of the Berkeley chief which reveals him as a worker.

Manatt came into prominence during the visit of Vice President Dawes to the bay region. It was Manatt's father, the late Thomas Manatt, who loaned the now prosperous envoy but then struggling young man, a dress suit for his wedding in Chicago, where the elder Manatt was professor of Greek. Interested in his father's old friend, Manatt had started the modeling of a bust of the vice president from photographs and sought a personal contact with his subject. Dawes visited the windmill studio and sat for an hour for the Berkeley sculptor, later purchasing the bust; and extending his hospitality to Manatt in Chicago, where the latter modelled other famous men.

WHEELER BUST.

Manatt's bust of the late Dr. Wheeler is now installed in Wheeler hall, the gift of last year's graduating class to the university. Chief Vollmer's bust was done by the sculptor because the distinguished Berkeley expert in the criminological field presented an interesting subject.

Possibility that a civic fund might be raised to purchase the bust for installation at the city hall arose today as community leaders viewed the finished work while saying good-bye to Chief Vollmer. From Washington, chief and Mrs. Vollmer will go to Chicago, where the latter will become a professor on the faculty of the University of Chicago or six months.

ARTS AND CRAFTS STUDENTS GRADUATE

FIFTEEN AWARDED DIPLOMAS AT AFFAIR

T, MISS HELEN HARSCH, MISS
Photos by Shaw.

SOME OF THE GRADUATES
OLIVE CUT

A concrete pier, which is raising it
head above the waters of Suisun Bay

SUISUN BRIDGE WORK BEGINS

Oakland-Antioch Span From Contra Costa to Chipp's Island Started.

Chance

A bargain day in municipal bonds i
the latest plan of John Forrest, commis-
sioner of finance and revenue, for mar-
keting $434,000 worth of Oakland securi-
ties. If the plan proposed by Forrest at
the city council to-day goes through,
everybody will be given a chance to bid,
and the highest bidder will walk away
with the goods. The plan is in a fair
way to go through providing City Attor-
ney R. F. Woolner finds no legal objec-
tions to such a sale.

Commissioner Forrest's plan was pass-
ed in resolution form to-day, and was
the solution which he offered to the di
lemma in which the city finds itself, due
to the fact that only $100,000 worth o
the bonds recently advertised have beer
sold. In order that the work on the city
hall, the Oakland harbor, the auditorium
and several schools may continue, it i
absolutely necessary that more bonds b
sold. The bonds pay interest of 4½ pe
cent, which is a half per cent more tha
savings accounts in banks pay, and i
many cities it has been found local buy

WORLD-FAMOUS MODEL HERE; TO POSE IN COLLEGE CITY

1½-Yard Lunch Cloths

Think of getting beautiful new Lunch Cloths worth $2.50 at $1.49! Of Union linen in four handsome patterns with

$1.49

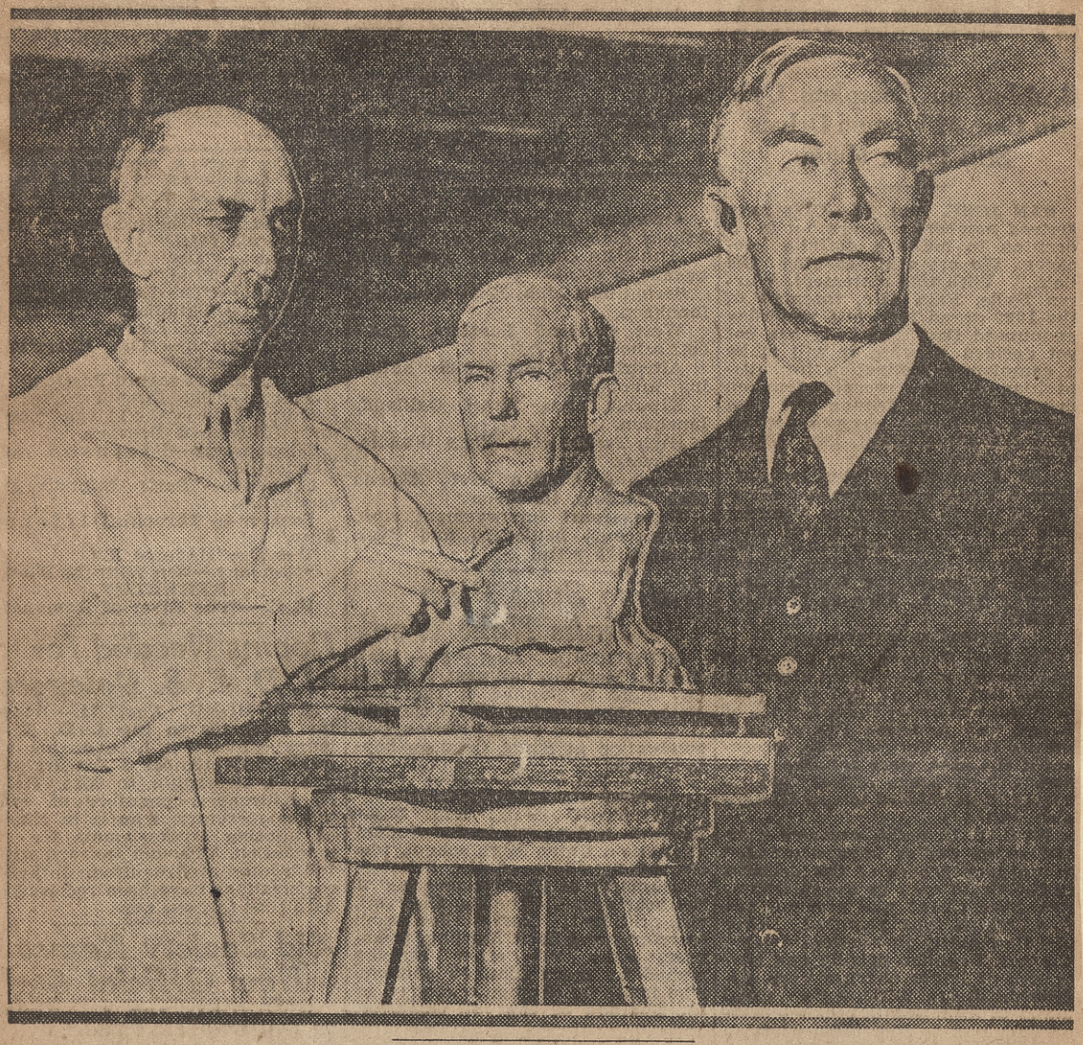
First Time Shown Tomorrow!

e Spring Suit much below value at $15. Two
an or gray mixtures. Mostly all lined with

15

Berkeley Police Chief Immortalized

Though AUGUST VOLLMER, Berkeley's police chief and nationally known crime expert, could spare no time from his law enforcement work to sit for WILLIAM M. MANATT, famous sculptor, the artist successfully completed a bust of the college city chief. Chief Vollmer posed while at his office in the city hall and, as a result the bust reveals him as a worker.—*TRIBUNE photo.*



Noted Sculptor Makes Bust of Berkeley Chief of Police Without Stopping Work

1929

BERKELEY, Aug. 31.—Chief of Police August Vollmer is leaving tomorrow for Washington, D. C., to act as consultant to President Hoover's commission on law enforcement but remaining behind him in Berkeley will be the first bust ever modelled of the college city crime expert.

William W. Manatt, famous sculptor who has had as subjects Former Vice President Charles Dawes, now ambassador to England; the late President Emeritus Benjamin Ide Wheeler and President William Wallace Campbell of the University of California, as well as other noted men and women, completed the bust today as the Berkeley chief prepared for a seven months' absence from his home city.

CHIEF TOO BUSY.

So busy was Chief Vollmer that he could spare no time for "sittings" for the sculptor, who, for years, maintained a studio in an old windmill in Dwight way, the crooked stairs of which were ascended by his famous "models." As a result, Manatt worked while the chief remained at his desk directing the law enforcement mechanism of the city. This is the first time that the sculptor has transferred his "studio" to a subject's office and the experience, he says, was extremely interesting. In consequence, he has a bust of the Berkeley chief which reveals him as a worker.

Manatt came into prominence during the visit of Vice President Dawes to the bay region. It was Manatt's father, the late Thomas Manatt, who loaned the now prosperous envoy but then struggling young man, a dress suit for his wedding in Chicago, where the elder Manatt was professor of Greek. Interested in his father's old friend, Manatt had started the modeling of a bust of the vice president from photographs and sought a personal contact with his subject. Dawes visited the windmill studio and sat for an hour for the Berkeley sculptor, later purchasing the bust; and extending his hospitality to Manatt in Chicago, where the latter modelled other famous men.

WHEELER BUST.

Manatt's bust of the late Dr. Wheeler is now installed in Wheeler hall, the gift of last year's graduating class to the university. Chief Vollmer's bust was done by the sculptor because the distinguished Berkeley expert in the criminological field presented an interesting subject.

Possibility that a civic fund might be raised to purchase the bust for installation at the city hall arose today as community leaders viewed the finished work while saying good-bye to Chief Vollmer. From Washington, chief and Mrs. Vollmer will go to Chicago, where the latter will become a professor on the faculty of the University of Chicago or six months.

WORLD-FAMOUS MODEL HERE; TO POSE IN COLLEGE CITY

SIGNOR ANTONIO CORSI, THE FAMOUS ARTIST MODEL, WHO IS POSING IN BERKELEY.

BERKELEY, April 1.—Antonio Corsi, one of the most famous artists' models in the world, who has posed for such men as Sir Edward Burne-Jones, Lord Frederick Leighton, John S. Sargent and Edwin A. Abbey, arrived in Berkeley yesterday and posed for the first time for students at the California School of Arts and Crafts. Corsi is under contract with Professor Frederick A. Meyer of the school to pose there for several weeks.

Corsi came to Berkeley from Los Angeles, where he had been located for some time in a picturesque bungalow at Garavanza. He intends investigating the artistic tendencies of the bay region with a view to setting up here such an establishment as he has conducted in the past at Boston and New York and the exhibition therein of his large collection of costumes and curios.

As a portion of the equipment of his profession Corsi has collected in the thirty-one years he has been posing a vast assortment of costumes, arms and properties from fourteen different countries. He values the assortment at upwards of $55,000 and had it insured recently in New York for half of that sum, the highest risk the insurance companies would assume.

ARTS AND CRAFTS STUDENTS GRADUATE

FIFTEEN AWARDED DIPLOMAS AT AFFAIR

SOME OF THE GRADUATES OF ART SCHOOL. LEFT TO RIGHT, MISS HELEN HARSCH, MISS OLIVE CUTTER AND MISS LOLITA TURTLE.—Photos by Shaw.

BERKELEY, May 23.—The graduating exercises of the California School of Arts and Crafts were held Wednesday evening in the assembly hall of the school on Allston way. Fifteen students received their diplomas, of which six were from the applied arts department, as follows:

Misses Bertha Alexander, Edwina Devendorf, Nadine Hickman, Ruth Scott, Lolita Turtle and Eleanor Stout, and nine from the Normal arts department as follows: Misses Genevieve Beck, Olive Cutter, Roselle Chapman, Helen Harsch, Harriet Hawes, Ruth Keran, Margaret Spenze, Josephine Winegar and Guest Wickson.

Addresses were made by Professor Arthur Chamberlain, editor of the Sierra Educational News, who spoke on "The Art Motive in Life," and Professor Harshe of Stanford University on "Influence of Expositions on Drawing and Manual Training."

The diplomas were awarded by Professor Frederick H. Meyer, director of the school, who also announced the following scholarships for the fall term:

Day classes, Aldice Dinsdale; night, F. H. Fear and William Creed; Saturday life, Charlotte P. Schneider.

Miss Karin Hawkins was reappointed manager of the students' supply shop and Miss Bertha Alexander as librarian. Two new officers were created in connection with affairs of the student body—that of governor of the clubroom being assigned to Miss Margery Wheelock and that of keeper of properties to Hans Beck. These positions mean free tuition to the students holding the offices.

Perham W. Nahl, instructor of boys' life and sketch classes, distributed the flowers with appropriate remarks. Upon the completion of the exercises the alumnae of the school met in the clubrooms, with Miss Donna F. Da[illegible] presiding. Officers were elected for the ensuing year as follows:

President, Harry St. John Dixon; vice-president, Miss Jean Booth; secretary, Miss Alma Vass; treasurer, Miss Maud L. Barnett. The main discussion of the alumnae was on the subject of starting a loan fund for helping students in temporary need of money, also a building fund. The temporary plans for these met with the unanimous support of the members.

Deaf-Mute Sculptor in Want

DOUGLAS TILDEN, 71, one of California's most famous sculptors, is an applicant for a state pension for the aged. He is shown here with the original model for his statue, "The Baseball Player," which stands in the Golden Gate Park, San Francisco.
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"College Problems," Mrs. Helen Dimitk of San Jose; "Problems of Professional Standards," Miss Ida Hawes, Pasadena; "Health Problems and Extra-Curricular Activities," Miss Helen Jacobs, Claremont junior high, Oakland.

COMMITTEE CHAIRMEN

Chairmen of the committees are: Nominating committee, Patricia Morehead, Fremont high school, Oakland; arrangements, Mrs. Jean Sanderson, Santa Cruz high school; hospitality, Dean Helen Moreland, Mills college.

Miss Helen Ward, Salinas, is in charge of registration; Helen Worthington, Watsonville, of information.

The advisory committee will include: Miss Helen Babson, Eagle Rock high school, Los Angeles; Dr. Manuel A. Perry, shot in the back by Long, were obtaining an eye-witness account of the shooting which, they said shatters Long's story that he shot in self-defense.

The new witness, Joseph Mirandi, 65 Jackson street, swore in a deposition taken by Perry's attorney, William J. Gloria, that he was present in Perry's waterfront drink parlor when Long and another agent entered.

"Long insisted that the bartender, Tony Avila, sell him a drink," Mirandi said in his deposition. "Avila refused, saying no liquor was sold in the place. Long persisted, and reached way over the bar.

"SHOT HIM IN BACK"

"Avila shoved him back. Long staggered and reached for his gun. I grabbed Long's gun hand, but he fired two shots at random. Then he fired at Avila, and missed. Perry came out of a rear room and ran up to Long, saying: 'What's the matter here?'

"Perry shoved Long, who ordered him to 'go back in the corner.' Perry turned to go and Long shot him in the back. Avila shouted: 'I'm going to follow you until I find a policeman,' and Long replied: 'You'd better not, or I'll shoot you, too.'"

Mirandi said that when the shooting started, Long's companion, whom he recognized as a well known stevedore, ran to the doorway.

Mirandi asserted that when Long

and his preliminary hearing was set for March 11. The delay in the hearing was occasioned by the desire of authorities to await the recovery or death of Perry, who is in a critical condition in Franklin hospital.

The dry agent was represented in court by Edgar Bonsall, attorney for the local prohibition bureau. In the original charge brought against Long, one of assault with a deadly weapon, Judge Schonfeld exonerated $250 bail and released Long on his own recognizance. The bail on which Long is now at liberty on the more serious charge is $5000.

Meanwhile, the district attorney's office announced a new prosecution witness, Tony Lewis of Sacramento, has come forward with a story undermining Long's claims that he shot to protect his life when a group of men rushed at him in Perry's place.

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The Examiner
April 6. 1935.

THE

Professor Injured By Auto

P. W. Nahl of U. C. Art Department Victim; Near Death

Professor Perham W. Nahl, 60, member of the art department at the University of California, lay near death at Central Emergency Hospital last night after being hit by an automobile at Clay street and Van Ness avenue.

Jack Bresnan, 20 Twelfth street,

PROF. P. W. NAHL
Body Crushed by Auto

was driving the machine which struck the professor.

After being given a sobriety test at Ellis-Polk police station, Bresnan was held on two counts of "reckless driving" and "driving while intoxicated." He told police the accident was unavoidable and said that Nahl stepped directly in the path of the machine.

The terrific impact crushed the professor's chest, both legs and fractured his skull. Hospital physicians held no hope for his recovery.

Nahl comes from a distinguished family of artists who have gained fame both here and abroad. For many years Nahl has made a study of Oriental art and has made frequent trips to the Far East.

His brother, the late Virgil Nahl, was an artist on The Examiner until his death several years ago.

Professor Nahl lived at 6043 Harwood drive, Oakland.

Business Man Succeeds as Artist

WILLIAM P. SILVA, Carmel painter, sold his Chattanooga, Tenn., china business 15 years ago, to become an artist. Today he is internationally famous. Silva is shown as he looks now, at 63. The large canvas is a scene near Carmel. The smaller one is typical of the California coast scenery which Silva loves to paint. He is one of Carmel's earliest art settlers, going there after he completed studies in Paris.
—*TRIBUNE photos.*

World Famous Artist Sold Business to Study Abroad

CARMEL, Feb. 28.—Fifteen years ago, William P. Silva, 48, china dealer of Chattanooga, Tenn. handed a package to a customer. "It's the last package of china I'll ever wrap," he told her. "I'm quitting business to be an artist."

Today Silva, at 63, is an internationally famous painter whose work hangs in public buildings in Paris, as well as in public buildings and private homes in practically every state.

In his studio at Carmel, busy working on a new canvas, the business man who turned to art, today talked of that decision of fifteen years ago, and where it has led him.

"I had not had a lesson in painting in my life when I made that decision," he said, "but I had always loved dabbling with paint and brushes in the rear of my store, when business was quiet.

"I felt that with training, I could become a worth-while artist. Such success as I have had hasn't come to me suddenly, without study and preparation. I felt I could paint—I experimented for years—and then I decided to take the big step."

SOLD HIS BUSINESS

He sold his business, went with his wife to Paris, and took up serious study in the salons there.

And in three years, Silva's belief in himself was justified, for Paris, never too cordial to American artists, hailed the ex-business man as a new artistic genius.

Silva returned to America—set up his studio here in Carmel, and here he has remained, one of the first of the settlers who were to make of Carmel a literary and art center.

Today his paintings have received acclaim throughout America, as they did in Paris. His exhibits carry off awards all over the country. A recent one won him several thousand dollars, in a Texas contest.

TEMPERAMENT NEEDED

Silva believes in the artistic temperament. "You can learn all the technique in the world, but if you're not an artist by temperament ,you'll never paint real pictures. It's what is inside your mind and your heart and your imagination, does that for you.

"Do I ever regret giving up my business? Well, there's money in business, of course, but the artist is the world's true millionaire. All the richest treasures of earth are his—and they cost him nothing. If what he sees he can put on canvas so that people wish to buy his paintings, he has succeeded, and is happy. The remuneration is secondary."

At 63, Silva works hard each day in his studio or out-of-doors. He doesn't believe that the artistic temperament should give the artist an excuse for loafing on the job.

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THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS
THE ALUMNI SOCIETY

Broadway at College Avenue
OAKLAND, CALIFORNIA

February 14, 1931

Dear Alumnus:

Will you be one of the chosen sixty?

That is to say, we very much hope you will want to be among those present when the C. S. A. C. Alumni hold their first meeting of the year, on

Saturday, March 7, at 7 p. m.

at the new "Berkeley Women's City Club"

2315 Durant (near Ellsworth) Berkeley

The Red Room of the beautiful new clubhouse has been arranged for and as it can accomodate sixty only, *reservations must be made in advance.* A reply card and return envelope are herewith enclosed; reservations will be made in the order of application.

Joseph Paget-Fredericks, talented young illustrator who is at present conducting an advanced class at C. S. A. C., has consented to give us a brief talk, illustrated with some examples of his own work. We believe you will enjoy meeting him, hearing him speak, and seeing his pictures.

There is another point we want to talk over with you at this time. The Alumni Constitution, as you may know, provides for Associate members—former students who attended C. S. A. C. for a period of at least one year and who were in good standing at the time of their withdrawal. So we wish you would suggest to the Membership Committee the names of former classmates whom you would like to see affiliated with the Society. Enclosed is a blank for your convenience in listing their names. Won't you please cooperate with us in this interesting new project?

Very truly yours,

Louie Miljavac

President.

P. S. On the evening of March 7, Harriet Campbell Sprague, past President, and Marjorie Herrman Everhart, class of December 1921, who are members of the Berkeley Women,s City Club, will serve as hostesses of the evening. Mr. and Mrs. Meyer, Marty Alumni officers, and your former teachers, will also be there to greet you.

CALIFORNIA SCHOOL OF ARTS AND CRAFTS
INCORPORATED
FOUNDED IN 1907 F.H MEYER DIRECTOR
BROADWAY AT COLLEGE OAKLAND, CALIFORNIA

OAKLAND
APR 18
3 4TH PM
1931
CALIF.

Miss Edwina Devendorf
326 Vernon Street
Oakland, California

CALIFORNIA SCHOOL OF ARTS AND CRAFTS
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CALIFORNIA SCHOOL OF ARTS AND CRAFTS
INCORPORATED
THEORY AND PRACTICE
F. H. MEYER · DIRECTOR
FOUNDED IN 1907
BROADWAY AT COLLEGE OAKLAND, CALIFORNIA

March 6, 1931

Dear Edwina,

I see by the reply cards that you are going to be at the party tomorrow evening. Good! I'm glad you are. I probably shall have a chance to say "Hello", if not more.

It will seem like old times going back to Berkeley town, the former home of the school, and the one that you knew as a student.

There are not likely to be any members of your class at the dinner, for most of the girls are married or live out of town. You are one of the free ones who have no family responsibilities and can go where and when you like.

We start a life modeling class, Monday, under Mrs. Kaun. The first study will be the portrait bust of a man's head; the second will be a nude. The class will meet three afternoons a week for nine weeks, through May 8. Why don't you join it? Your work, of course, would be professional. Wouldn't the students open their eyes when they'd see your masterly handling of the clay. It would be good for them, and working in a class again would be fun for you.

Well, I'll see you Edwina at the dinner. And some day you should come and see the latest new building, just about ready for classes.

Cordially,

Laetitia S. Meyer

CALIFORNIA SCHOOL OF ARTS AND CRAFTS
CALIFORNIA COLLEGE OF ARTS AND CRAFTS
OAKLAND, CALIFORNIA

CALIFORNIA SCHOOL OF ARTS AND CRAFTS
INCORPORATED
THEORY AND PRACTICE
F. H. MEYER · DIRECTOR
FOUNDED IN 1907
BROADWAY AT COLLEGE OAKLAND, CALIFORNIA

April 18

Dear Edwina

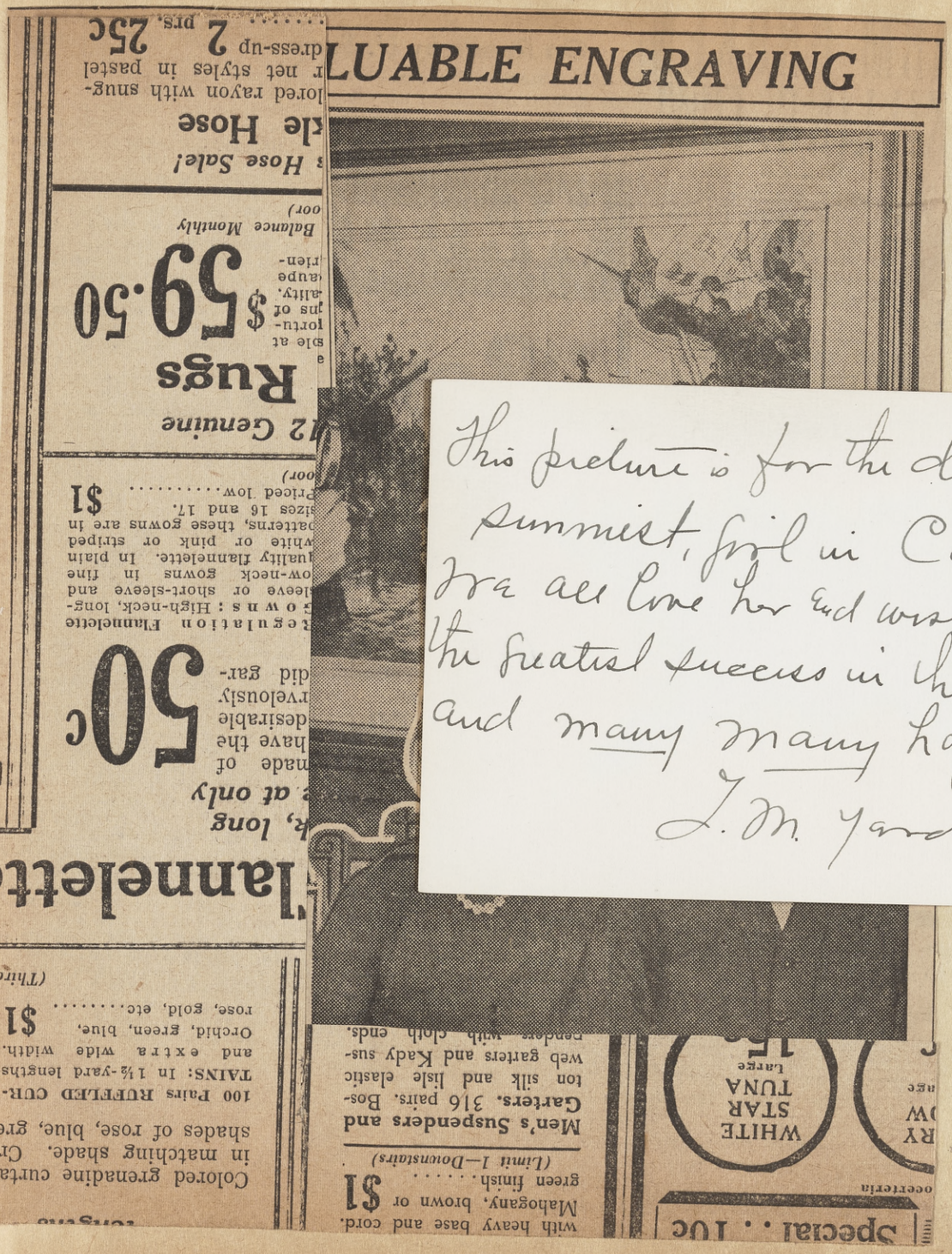
Edith Gavin gave me the inclosed receipt for your dues. She knows if she gives it to me that it will furnish me an excuse for writing you a few lines.

The night of the dinner in Berkeley, you were too far from me, so that it was impossible for us to have a little chat, but I was glad to see you there.

The modeling class I invited you to join over-registered so that we had to close the class to those who came late. I don't like to think of you as entirely away from your sculpture. You had such exceptionally fine instruction while in Europe that I feel you should go on with it. That is one reason that I occasionally suggest your doing some work again at art school, thinking it would be a new impetus & revive your interest. It is not that you need the instruction, for you have already carried your training far beyond any instruction that we give.

Well, Edwina, if you enjoyed the last dinner I hope you'll come again to the next one. I like to see you there. You'll get a 1931 summer catalog soon, our 25th year. We begin to feel quite grown up as a school,

Love to your mother & yourself L. S. Meyer

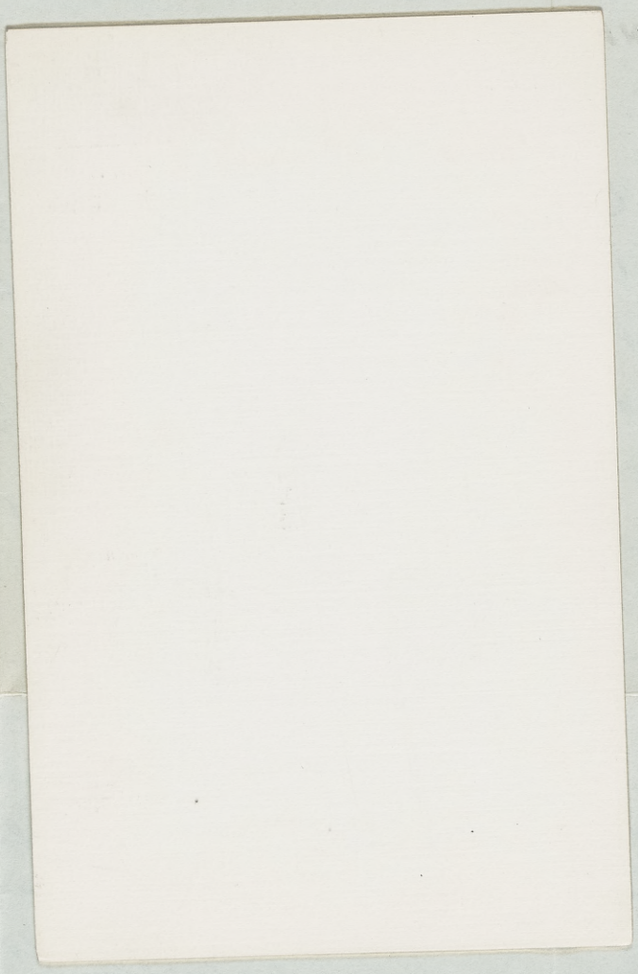


This picture is for the dearest, sweetest, girl in Carmel. We all love her and wish for her the greatest success in the art world and many many happy holidays.

L. M. Yard.

Miss Edwina Dunday

X



OWN VALUABLE ENGRAVING

A copper engraving, 150 years old, showing an artist's conception of the triumphal arrival of George Washington at New York after the battle of Yorktown, 1781, is a valued possession of **Mr.** and **Mrs. A. Brandt** (lower), 2233 Eighth avenue, Oakland. **Professor F. H. Meyer** of the California School of Arts and Crafts, shown examining the engraving with his lens (upper), declares the engraving to be both rare and valuable to a collector of Washingtoniana.—*TRIBUNE photos.*

Jan 25, 1932.

OLD ENGRAVING IS FOUND HERE

The state of California may or may not buy the historical painting of Washington Crossing the Delaware.

But it doesn't need to go any further than the home of Mr. and Mrs. A. Brandt, 2233 Eighth avenue, Oakland, to pick up an extremely rare and historical copper engraving showing Washington making a triumphal entry into New York in 1781.

Prof. F. H. Meyer of the California School of Arts and Crafts, who has examined the engraving, declares it to be genuine. It is more than 150 years old, he thinks.

Only a few copies are extant, so far as he knows, and these are in such places as the New York library, the Baltimore museum and the Boston museum.

The engraving is a large one, about four and a half feet by three, and while it may not be of great value to other than a collector of Washingtonians, or to a publis museun or similar institution, it probably would be worth $500 to such a purchaser, Professor Meyer believes.

Brandt, retired Baptist minister and a cripple, got the engraving many years ago from the daughter of the late Captain Sweyn, Oakland pioneer, who had a home on East Seventeenth street at Eighth avenue.

"This engraving will be valuable some day," Captain Sweyn told him, and since then, it has remained a cherished possession in the Brandt home.

Times have not been very good for the aged couple, and they have moved several times in the past few years, always in trepidation lest the old engraving come to some harm, its size making it a somewhat difficult piece to be handled in the rough and tumble of moving.

Today, the couple would like to find a proper home for it, and such a home undoubtedly would be in the picture gallery of some museum, or in a public building of some type.

The subject is treated in a highly allegorical manner.

It depicts the arrival of Washington in a triumphal barge, canopied with heavy velvet hangings. The father of his country stands erect in the bow, his plumed hat raised in salute to the city worthies who crowd the stairs of the dock which the barge approaches.

Standing behind Washington are two other figures—possibly those of Benjamin Franklin and General Lafayette, and undoubtedly other historical figures are included in the group massed on the dock.

The rowers in the boat wear caps with the names of the 13 original states upon them, and the flags of these states are flying on the buildings ashore, and are displayed from tall ships in the offing.

A decorative arch bears prominently, on its rich hangings, the names of Washington's victories—Trenton, Princeton, Monmouth, Yorktown.

The engraving was probably done about the time of the reception which it commemorates, and it is also probable that it was a favorite picture in loyal households, 150 years ago and later.

From the standpoint of the artist, the work is full of interest, and the tremendous amount of detail shown, as well as the size of the engraving, must have entailed an expenditure of many thousands of dollars in the making of the original plate.

Miss Edwina Sweyn
Monday

"SUMMER NIGHT, POINT LOBOS"

Steep cliffs and gnarled trees make California's coast line one of beauty. From a painting by William Ritschel.
—*Gabriel Moulin Photo.*

NEW GROUP OF BUILDING FOR ARTS SCHOOL

California School of Arts and Crafts To Have Splendid Campus.

On a hill overlooking the Golden Gate — conveniently located on Broadway, yet apart from the bustle of the city—is the beautiful new campus of the Californina School of Arts and Crafts. Removal in January of this year to the permanent home of the school comes as the culmination of a series of moves, each to successively larger quarters, which has taken place during the twenty years of the schools growth.

Buildings meeting the present needs of the school have been erected, while ultimate plans provide for special buildings for the various arts and crafts, dormitories, and athletic grounds. Tennis and basketball courts are now well under way. With a 4-acre site permitting of expansion, the school plans to put increased emphasis on the crafts—the making of beautiful and useful things in pottery, metal, leather, and textiles. The early erection of a large kiln for the firing of terra cotta, in addition to the present pottery kiln, is contemplated.

The Californa School of Arts and Crafts has an interesting history. It was founded in June, 1907, by Mr. and Mrs. Frederick H. Meyer. With three classrooms, a faculty of three members, and a curriculum of six subjects, the schooll began its career. During twenty years of growth, classrooms, faculty, and curriculum have increased to many times their original number. The three-fold purpose of the school, however, has remained unchanging: First, to train artists, designers, and craftsmen for the industrial and commercial arts. Second, to train teachers of drawing and craft work. Third, to train for culture and the fine arts. A review of the school's history reads:

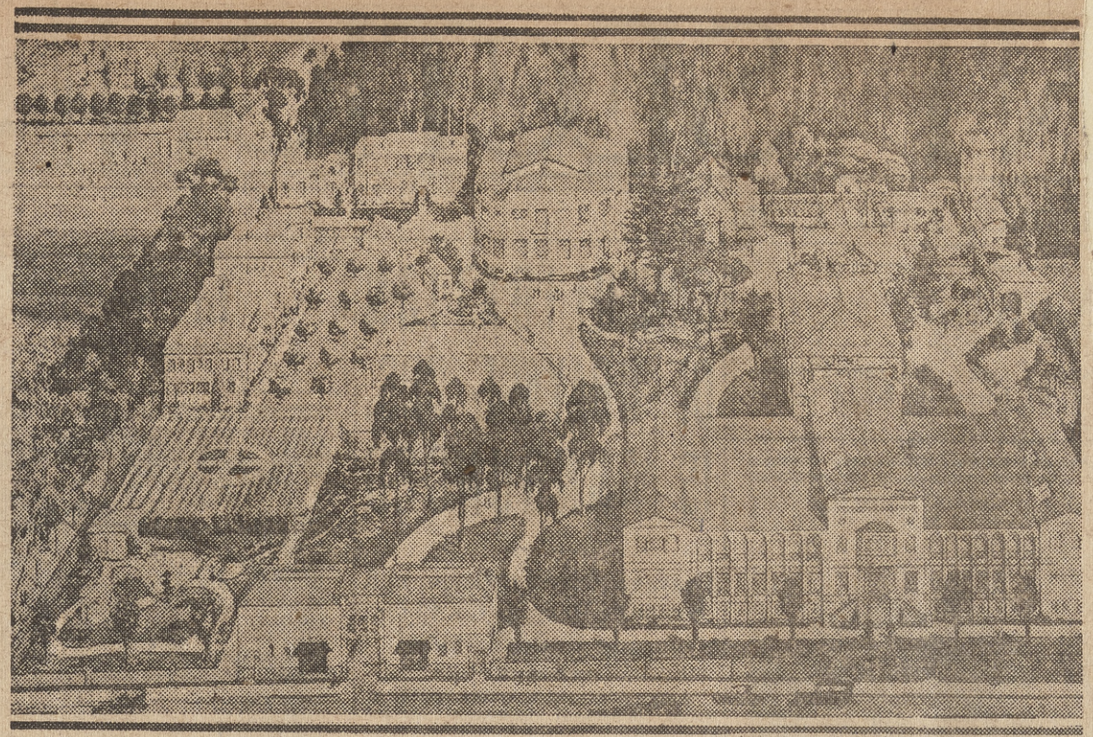
"On November 2, 1922, the California School of Arts and Crafts was incorporated under the laws of the State of California "to own, [illegible]

and Crafts is unique in its standing, being the second art school in the United States to grant a degree. It is now one of four degree-granting art schools in the country, the other three being located respectively in Boston, Pittsburgh, and Chicago. For many years the work of the school has been accredited by the state; graduates of its teacher-training division hold responsible positions as art instructors in the schools of the state from primary grade to university.'

SPENCER-KEMPER

New California School of Arts and Crafts

View of the projected California School of Arts and Crafts, to be erected at Broadway and College avenue, Oakland. Below: Frederick H. Meyers, president of the school.



Seek Fund to Buy Painting for City

As a result of last week's exhibit of paintings by Josephine Culbertson, a number of Carmelites who had not seen such a representative display of her work in some time were impressed with the idea that it would be pretty fine if Carmel could officially own one of the major paintings of this oldest resident artist. A fund is now being raised with a view to purchasing a much-admired painting of Miss Culbertson's own garden; one which evokes memories of bygone days in the minds of graduates from Miss Culbertson's Boys' club of years ago, and other old friends. The painting has immortalized the beauty of an unusually charming garden, and features a fine group of delphiniums in full flower under the summer sun; a bit of pathway and a half-open door. In a way it is an epitome of all Carmel gardens, or at least of the ideal toward which the gardeners are striving.

When the fund is raised and the painting purchased, it will be presented to the city, to be hung as the city council may dispose. Subscriptions are being received by the same group which arranged the Culbertson exhibit last week, or donations may be left at Staniford's drug store (which is in the Mission meat market now, you know). Checks may be made payable to Webster Street, who is acting as treasurer for the fund.

"SUMMER NIGHT, POINT LOBOS"

Steep cliffs and gnarled trees make California's coast line one of beauty. From a painting by William Ritschel.
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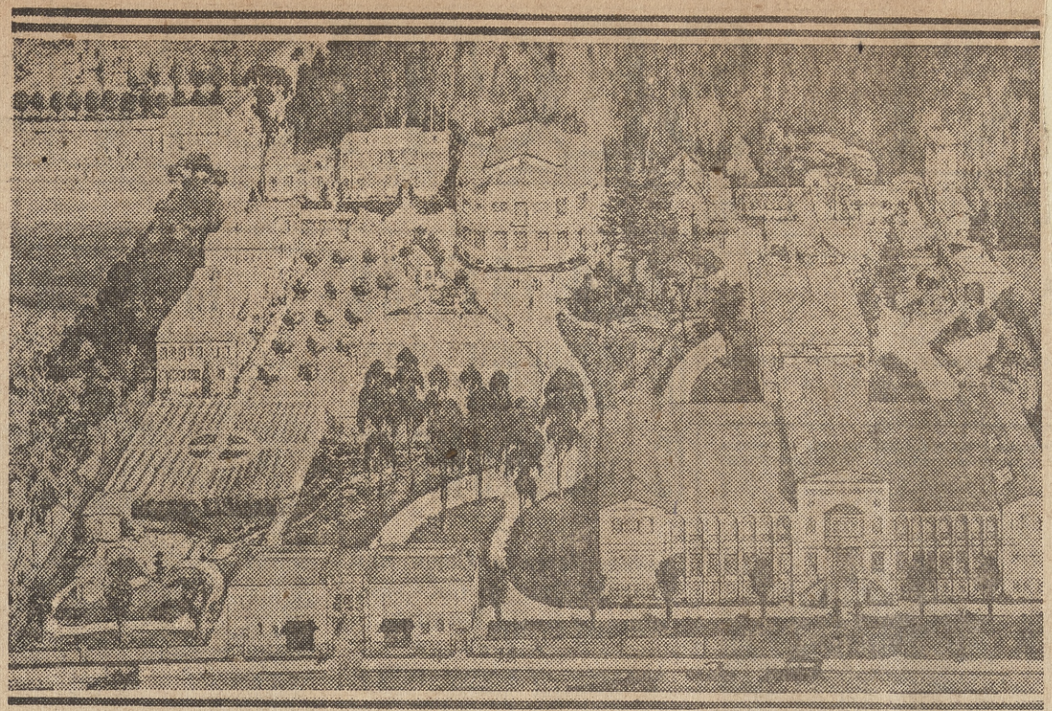

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the carmel pine cone August 2 1927

49

Over Cards

FAST times and meritorious performances marked the Olympic Club's victory over the Stanford swimmers last night at the Post Street tank. The final count gave the Winged "O" a 37-31 win.

There were few upsets in the meet, all of the entrants swimming in great post-season shape. George Schroth slipped in an unexpected three points in the plunge for distance, but except for this all other events ended as the dope promised.

Wallace O'Connor's 220-yard swim

of the twenty-five day meeting of the Pacific Jockey Club.

Weather Clear — Track Fast

Officials: Stewards, A. B. Spreckels, R. Spreckels, F. J. Kelly; acting stewards, L. J. Rosa, W. B. Jennings; presiding judge, W. J. Morrison; assistant judges, J. F. Rothert, R. F. Leighton; starter, H. Morrisey; racing secretary, R. F. Leighton

103—FIRST RACE—Five furlongs, Willows Purse, all ages. Net value to winner $560, second $160, third $80

Index.	Horse.	Owner.	Wt.	St.	¼	½	¾	Str.	Fin.	Jockey.
27	VIRG. CARLTON (Drumheller)		118	5	....	2 n	1 5	1 5	1 4	Thompson
75	T. FALCONER (Matthews & D.)		121	3	....	3 3	2 h	2 1½	2 ¾	Metcalf
(80)	WORTHMAN (Markham)		120	7	....	6 ½	4 4	4 8	3 5	Cantrell
63	CEDRIC (Crane)		120	2	....	4 2	3 4	3 h	4 8	Kennedy
....	CROWLERE (St. Vincent)		117	6	....	8	6	6	5 1½	Kensinger
52	MUSIC BOX (Mira Monte)		117	4	....	5 2	5 2½	5 4	6	Weiner
45	ZINON (Washoe Stable)		120	8	....	7 2½	Pulled up.			Nolan
86	LADY LEIGHTON (Marchbank)		100	1	....	1 h	Fell.			Ralls

Time, :23⅘, :48⅘, 1:01⅘. Winner George Drumheller's b. g. by Norford-Babe Neely. Trained by D. F. Cannon. Went to post at 1:59½; at post 2½ minutes; off at 2:02. Standing start good; won easily; second driving; third easily. Virginia Carlton showed a fast burst of speed and assumed the lead quickly, opened up a tremendous gap, winning easily. The Falconer and Worthman came from behind in the stretch. Zinon bore to the outside rail as they turned for home and rider pulled him up. Lady Leighton stumbled on the far turn and unseated her rider. Scratched—Hellebore, Ida Frances. Overweight—Lady Leighton 3.

[illegible] Purse, maiden 2-year-olds. Net value to

POSED FOR 1,000 WORKS OF ART

June 24 1923

From Silver

THOSE fistic fans that have been attending the fights at Dreamland Rink for the past five months for the express purpose of seeing someone gan a decision over Jack Silver, witnessed the feat at the Steiner street pavilion last night, when the two judges awarded the verdict to "Sailor" Ashmore after four listless rounds of "rassling."

By his rushing tactics, although his punches were few and far between, the Hollywood sailor won the bout, much to the satisfaction of ,700 people that filled the rink. Silver showed nothing. Ashmore showed less. However, Jack landed the cleaner punches and Ashmore took care of the wrestling, shoving and managed to slap Silver on the back of his trunks. Silver didn't win—but he didn't lose. He was entitled to a draw.

Referee Toby Irwin disqualified Mike O'Leary for fouling continually in his bout with Billy Stearns. The fighting barrister struck Stearns no less than ten times below the belt before he was given the air.

Jack Griffin after knocking Frankie Thomas down on two different occasions in the first round, holding the North Beach idol even in the third and starting in the fourth where he left off in the first, got a draw. It was the best fight of the evening and at the close of the initial canto, the fans got up on their toes and cheered until t herafters rocked.

Griffin also floored Thomas in the fourth, but in going to the canvas Frankie pulled the former with him. It was a tough break for Griffin after winning by a wide margin.

Minn Minnick easily outpointed a young fellow named Johnny Leach that had nothing but a pair of gloves.

Martin O'Shea won a technical K. O. over Joe Martin in the third.

Art Emery knocked "Kid" Aguinaldo into submission in the fourth. The kid was looking for a soft spot to land when the referee stopped the bout.

Young Lane defeated Jack Murray in the curtain raiser.

MOST NOTED OF ARTISTS, MONET'S UCDE

May 21, 1922

Westerner Has French Triumph

A South Carolina oil scene by William Silva, shown in the Paris Salon.

Californian Wins Praise Of Parisians

Word comes from Paris of the signal triumph of William Silva, a Carmel artist whose latest paintings [illegible] the exacting connoisseurs of [illegible].

baby!

One can always speak of oneself with considerable authority. Therefore, cross my heart, hope to die and honest Injun—I hereby admit that I cook dinner for my family every time I get the chance, which is quite often. We Novaks are home folks. Mother would be ashamed of sister Eva and me if we weren't good cooks and housekeepers.

I hate to be disappointing, but Hollywood is an 11 o'clock town. We have perfectly wild times going to the picture shows on the boulevard at night. Dancing is not allowed in the cafes, and there are no cabarets. In other words, there is no such thing as the so-called "night life." Incidentally, there is so little crime in Hollywood that one rarely sees a policeman on the streets.

Of course, you can find plenty of amusements in Los Angeles and at the beaches—theaters, dancing at the big hotels such as the Ambassador and Alexandria, at the Palais Royal and Maison Marcel restaurants and at the beach resorts, such as Sunset Inn.

But it can't be done not by the actor and actress who is successful before the relentless motion picture camera. Late hours are absolutely impossible. How would a girl ever photograph in closeups the next day? We picture people work long hours and if we even attempted to indulge in burning the candle at both ends the physical and mental strain would prove unbearable.

"Early to bed and early to rise." This is the ironclad rule of the land of make believe.

WORK PRINCIPAL PART OF THE LIFE

For example, I made seventeen pictures in two years. That's less than six weeks to each picture. Many, many times during the year I worked all day and well into the night. The hard work and nervous strain is a terrific drain on one's strength.

Up at 6:30 or 7 o'clock, a hasty breakfast and "on the set made up and ready to work at 8 or 8:30." Exhausting mental and physical effort all day. Maybe home for dinner and maybe not. After a day's work [illegible] the exacting cameras

Norma, Constance and Natalie—all unspoiled. A few weeks ago when I was at Truckee making "The Snowshoe Trail," I renewed old acquaintanceship with Mr. and Mrs. Keaton. Buster was engaged in making what I believe will be his funniest comedy. It is called "Snow Stuff." We had lots of fun. To digress for a moment, Buster has a famous indoor baseball team. So have I. They played a game in the snow, but nobody won. They lost track of the score. But to get back to my story, I don't know a couple in any walk of life so devoted, or so unspoiled. The stork is expected in May and the entire family arrived from New York last week to be on hand for the greatest event in its history.

Whenever there happens to be a divorce case in screenland everybody hears about it, but do you know that a very large majority of the best known people on the screen are happily married?

Off hand I might mention such happily married people as King and Florence Vidor, Fred and Enid Bennett Niblo, Mr. and Mrs. Will Rogers, Priscilla Dean and Wheeler Oakman, Tom Mix and Victoria Forde, the Conrad Nagels, Mr. and Mrs. Lewis Stone, Anita Stewart and Rudolph Cameron, Mr. and Mrs. Milton Sills, Richard Barthelmess and Mary Hay, Norma Talmadge and Joseph M. Schenck, Nazimova and Charles Bryant, the Wallace Reid's Rex Ingram and Alice Terry.

MOST NOTED OF ARTISTS' MODELS HERE

Antonio Corsi Now Poses for Class of California School of Arts and Crafts in Berkeley

By MARY McPHAIL

Antonio Corsi, the best known artist's model now living, the inspiration for more than 1,000 famous paintings and carvings, and acclaimed by artists the world over as a man who is himself a great artist, is now in Berkeley posing for art students of the University of California and the California School of Arts and Crafts.

Corsi, now almost 60 years old, has been posing as an artist's model since he was 11 years old.

Ray Boynton of the art department of the University of California was instrumental in bringing him to Berkeley in order that his students might have the benefit of a really great model.

The presence of Corsi in Berkeley has awakened keen interest in the art colony on both sides of the bay.

Corsi was born in Italy and still maintains a home there, but he is making his headquarters in Los Angeles while in America. During the last few years he has become a distinguished figure in the movies.

Corsi began his career as a model when Felix Moscheles, famous European painter traveling in Italy, noticed the Italian boy, then traveling through Italy with his family as a wandering minstrel.

Impressed by the striking face of the lad, Moscheles offered him a pound a week if he would pose for him. This seemed a fortune to the boy, and he began his career of posing then.

One of the pictures of Corsi painted by Moscheles, known to art dealers as "The Wandering Minstrel," has since become famous.

It is Corsi who appears as Christ in the painting by Princess Louise—the painting known as "The Crucifixion." And it is the same Corsi who posed for one of the most convincing pictures of the Devil known to art—the picture known as "The Tempter," painted by Baron Ariald Rosenkratz.

In Watts' painting, "Sir Galahad," Corsi posed for the torso of the figure; the face is that of Ellen Terry, who posed at the same time.

He again appears as St. George in the painting by Burne-Jones, "St. George and the Dragon."

John Singer Sargent discovered Corsi early. Moscheles, his first patron, introduced him to Sargent, then a young American painter in London. The next day Corsi began posing for the Sargent canvas, "The Story of the Prohphets." Sargent also painted him as "Hosea."

The two most famous canvases of Sir John Millais, "The Runner" and "The Order for Release," show Corsi as the principal figure.

Numerous paintings and pieces of sculpture shown at the Panama-Pacific Exposition show Corsi in many disguises. One of the most notable poses was for the statue "End of the Trail."

Artists say Corsi has one of the most mobile faces and figures they have ever found, and a quick intelligence that enables him to enter into the very spirit of the pose.

During almost half a century of posing Corsi has traveled in all the civilized countries of the world at the behest of artists. In his travels he has made a hobby of collecting costumes. He is most proud of a pair of buckskin breeches worn by George Washington when he was a surveyor, and of a colorful outfit worn by a famous Italian bandit leader on the occasion of his execution.

These and hundreds of other valuable curious are in his cottage of Garvanza, Italy.

Combined with his extreme mobility of facial expression and bodily posture Corsi has developed to an almost uncanny degree the art of keeping still, without twitching or flexing a muscle.

"Sometimes I hold a pose so long without moving that students sketching me grow nervous," he said. "Once a girl screamed, threw her paints and brushes on the floor and said she would positively faint if I did not move.

Nov 24 1923

POSED FOR 1,000 WORKS OF ART

Antonio Corsi, celebrated as an artist's model, who is in Berkeley to pose for University art class.

May 21, 1922

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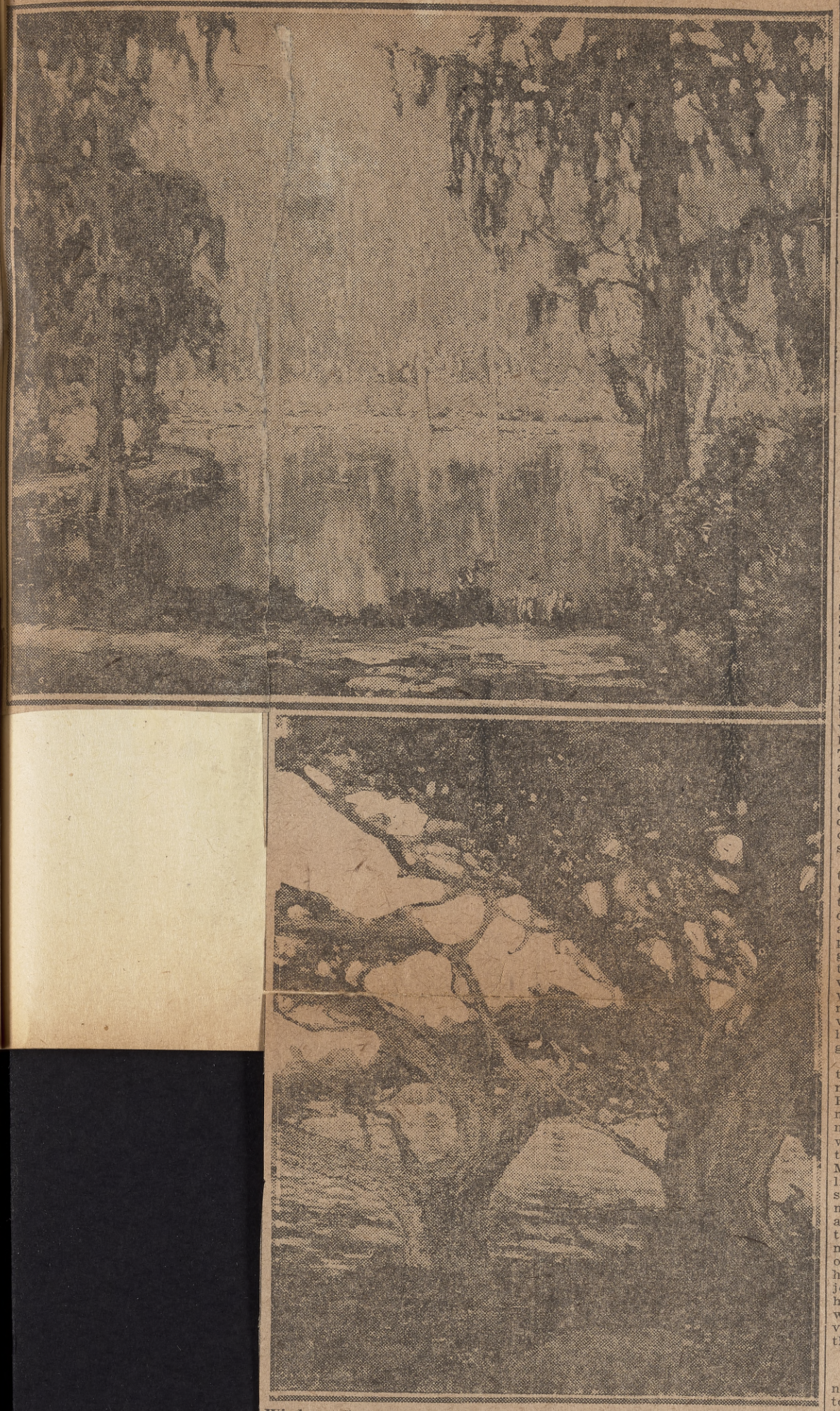
A South Carolina oil scene by William Silva, shown in the Paris Salon.



Wind-swept cypress, a Point Lobos scene by William Silva, shown in the Salon.

Two paintings by William Silva of Carmel, which have attracted much attention from Paris art lovers.

Californian Wins Praise Of Parisians

Word comes from Paris of the signal triumph of William Silva, a Carmel artist whose latest paintings have attracted wide attention in the French capital. California and South Carolina scenes, including a number from Monterey and vicinity, are in the collection he has shown, and the more interesting of his Carmel studies have been exhibited at the Paris Salon.

"Silva," says the Paris edition of the New York Herald, in commenting on the artist's work seen in the famous Galerie Simonson, "is one of those American painters who have added to a point of view and a talent essentially national a strong and supple technique acquired by study under the great teachers of Europe and by much thoughtful observation of significant works of the past. One of the numerous American pupils of the late Jean Paul Laurens, he displays in landscape something of the sureness of draftsmanship which made for that master's power in the treatment of historical subjects. His frequent use of soft and delicate tones is protected against mere prettiness of effect by the vigor and precision of his drawing.

VARIETY OF LANDSCAPES

"It is interesting to see in the studies from California and from South Carolina a direct linear opposition suggestive of the rich variety of American landscapes. The horizontal dominates in California. The cypress trees of the coast near Carmel - by - the - Sea seem rounded, beaten down, flattened and twisted by the wind, so that the modified vertical of the trunk is dominated by the horizontal of the branches. The straight horizons both of sea and desert emphasize this effect. In the desert, the perpendicular effect of a lonely yucca, or of a distant outcropping of rock, is more than counterbalanced by the low-lying clumps of brush and by the long shadows on the sand.

"In the Carolina gardens, by contrast, the trees stand straight and tall, like clustering lances, while the festoons of Spanish moss fall downward from their branches on all sides, as if weighted by invisible plummets. Underneath, the flowers grow upward resolutely, reaching toward the sun in the narrow intervals between the trunks. To the whole there is a certain serried, narrow-arched, Gothic quality, whereas the Pacific coast studies have an undeniable roundness suggestive of Mediterranean lands.

"Perhaps it is the classicism of the California landscape which makes one think of the work of M. Rene Menard in 'January, Near Carmel,' and in the canvas called 'Lumieres Scintillantes,' a study of a wind-rounded cypress standing at the very edge of the sea. Certainly Mr. Sylva is apt to prefer pearly lights where M. Menard would use something more suggestive of burnished metal. But a cypress tree alone does not explain the association in the mind of the beholder. It must be sought rather in the quality of serenity which the Frenchman has drawn from his classical subject matter and which the American has found in the clear light, the warmth and the strong, resistant vegetation of the Pacific coast of the United States.

POETIC EFFECTS

"Of all poetic effects in painting none is more thoroughly satisfactory than that obtained by the detailed study of a clear, colorful foreground against a curtain of thick, soft mist. The actual perspective is shortened, but the imagination is given free rein to create limitless vistas. Mr. Silva knows how to use subject matter of this sort in masterly fashion, as is shown in several of the best canvases of his exhibit.

"An impressionistic study, done with a smoothness undreamed of by most impressionists, is his 'Peace and War,' a bit of Monterey bay in a blanketing fog. Some colorful Italian fishing craft cut the mist in the foreground, while barely discernible, ghostly, rises in the gray-white obscurity the menacing outline of a battleship.

"In general Mr. Silva uses in his skies what might be called a smooth system of symphonic color. Only once does he adopt a looser juxtaposition of colors in seeking one of the vibrant effects so dear to Monet. In the bulk, his work may be considered as frankly conservative. Its force is derived not less from the sound erudition upon which it draws for the means of expression than from the vigorously personal character of the talent which it reveals."

Oakland Poet Pens Verse as Vance Killed

Marion Hoyle Inspired by Plane Roaring Into Night

Dec 22 1932

Shortly before midnight last Saturday, after hearing the roar of an airplane engine overhead, Miss Marion Hoyle, Oakland artist and poet, wrote a poem entitled "Missing." A short time later the plane, which proved to have been piloted by Claire K. Vance, airmail pilot, crashed into a hillside, killing him instantly.

Missing

I heard you flying over in the darkness;
Your engine's mighty thunder overhead
Sang me a restless lullaby, O pilot;
I do not know your fate. Perhaps you're dead.

Perhaps you've met the dark and shining angel
And grasped his hand in eagerness to see
What lies beyond the horizon's last turning—
That road you followed in the past with me.

Perhaps you're flying where we flew together,
Aloft above a cloud enchanted sea,
Flitting from star to star, oblivious of the weather,
Secure forever in eternity.

Safe, but O God, to feel the wind's sharp kisses;
To feel the padded rest behind your head,
The missing heart beat when the engine misses;
What has Death's angel given you instead?

The urge to write the poem, according to Miss Hoyle, came to her while she was working on some verses she had written while at the Oakland airport.

INSPIRED BY ENGINE'S HUM

Marion Hoyle, Oakland artist, who wrote poem while Claire Vance was passing overhead before his death.

TWISTED CYPRESS
M. De Neale Morgan

THE SUN DISPELS THE MORNING MIST
William P. Silva

– Vista del Colládos –

Mr. Phillips T. Lewis invites [illegible] to be present at the opening of his Studio Home Sunday February 17th 1924. –

From One to Four o'clock

5233 – Broadway Terrace Oakland, Calif.

(Mother + I went + enjoyed there very much)

THE END OF DAY
M. De Neale Morgan

Summer 1934 – Carmel Pine Cone paper

Carmel Artists Sell $1000 Worth of Work

Over $1000 has been realized for Carmel artists through sales of pictures at the Carmel Art Association Gallery since April, and the establishment of this home for local creative output has more than justified the expectations of its sponsors.

Art patrons have taken the work of Wm. Ritschel, Armin Hansen, Wm. Watts, Burton Boundey, Ferdinand Burgdorff, Wichliffe Covington, Percy Gray, J. L. Culbertson and Elizabeth Strong, and the mark set may well stand alongside that of any other gallery on the coast.

Not the least important in this accomplishment is the strict judging of pictures entering the exhibits, thus attaining the high standard which has brought forth praise from the most critical observers.

At a recent meeting of members it was decided to hold Friday evening forums, beginning June 22nd, in order to bring artist members and associate members into closer relationship. It was announced that substantial payments had been made upon the building fund, and that the summer season would be inaugurated with a non-jury exhibit commencing June 16th, replacing the present water color show which has been so excellently attended.

Visiting hours will continue to be from two till five, afternoons, and appointments may be made for morning viewings if desired by phoning Mrs. Nellie Montague, curator of the gallery, at Carmel 327.

The Carmel Pine Cone, May 4, 1934

Twelve Women Who Have Helped Immortalize Carmel

By Leslie King

MRS. CATHERINE COMSTOCK SEIDENECK began her career in Carmel in about 1914 doing beautiful work in tooled leather and jewelry; later she specialized in baby portraiture and home decoration, doing some remarkable work in French pastel. Recently she and her artist husband have been doing some work in San Francisco on assignment—murals, it seems, but will be returning in a few days to their home in the Carmel Valley.

MRS. ELIZABETH STRONG has endeared herself to many by her skill in painting animals—pets, but she has now practically given it up as "it is too difficult to keep animals still," she says. Local landscapes now attract her and although she is a little lady and over 70 years old, yet she dons her high hiking boots, walks long distances and works diligently. She lived 25 years in Paris.

...OR CARMEL
...S OR DOLORES
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PHONES: 423 or 424 — NRA — NEAR THE POSTOFFICE — PHONE 448
...EK END FOOD SPECIALS
CRISCO—3 lb. Tin 53c
FREE—A Cutter Pie Tin
GRAPENUTS—Pkg. 16c
Favorite Breakfast of Millions
Shredded Wheat— 12c
PACKAGE
TOMATOES— 2 Tins 33c
HACIENDA—No. 2½
FANCY RICE—2 lb. 18c
HACIENDA
HOT SAUCE— 3 tins 10c
BLUE & WHITE
PALMOLIVE—4 bars 19c
SOAP
Crystal White—5 bars 13c
The Billion Bubble Soap
Super Suds—2 pkgs. 15c
For Speedier Dish Washing
CORN—2 lge. Tins 25c
GOLDEN BANTAM
...FLOUR ...lb sk. $1.13
19c 29c 31c 19c 15c 19c 5c 25c

Perham W. Nahl

APRIL 17 1935

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APRIL 6 1935

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THE San Francisco Call-Bulletin Aug 7, 1935.

First in Evening Circulation

Telephone DOuglas 7070—THE SAN FRANC

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The Carmel Pine Cone. May 4. 1944

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MISS M. DE NEALE MORGAN. I should like to devote every bit of space allotted, and then some, to this wonderful woman, who came to Carmel in 1903 and lives in a quaint old weathered cottage, the front part of which is her studio and which radiates an atmosphere of quietness and seclusion although right in the heart of the village. The studio is crowded with her paintings. I viewed with wonder, awe and admiration many familiar and unfamiliar coast scenes, Cypress trees bowed above sand dunes, flowers — one in particular haunts my mind; it is a pasture of yellow poppies surrounding some old stanties and in the back ground the Carmel Valley Hills in morning lights and shadows. It makes me FEEL those hills. The one she is working on is of Point Sur and the Lighthouse and she was leaving early the next morning, with an artist pupil working with her, in order to get the morning light on this subject. This painting will be among a selected group of not to exceed twenty-five that will be in Miss Morgan's one man show at Del Monte Gallery during the entire month of July.

Through these past thirty years De Neale Morgan has watched the long procession of Carmel artists come and go and with her friendly, understanding nature, saving sense of humor and abundant supply of good common sense there is no one better qualified to discuss them. I limited the number she might mention, so we confined it to the oldtimers who have done notable work that will commemorate Carmel, and here they are:

MRS. JESSIE ARMS BOTKE now lives in Santa Paula and though she lived in Carmel but six or seven years the extraordinary beauty of her portrayal of local subjects in an individual manner make her an unforgettable member of the old colony of Carmel artists. She used local settings as background for birds and flowers. Two of the paintings came to Miss Morgan's mind and she described them with such enthusiastic vividness that I think I, too, saw in imagination Mrs. Botke's "Sea Gulls at Point Lobos" and her "White Peacocks".

HELEN CHENEY-BROWN. "Just had her 80th birthday,—and O, she is the most delightful little lady! Looks like a piece of Dresden China. . . . She has done many beautiful things of Carmel and some excellent foreign things in water colors," was what Miss Morgan had to say of this artist and it made me resolve to stop and see her for myself. Her studio is at 10th and Casanova. And as a diversion she makes wonderful hooked rugs.

JENNIE V. CANNON now lives in Berkeley, but maintains a cottage here and often comes back to it. She is indeed one of the valued old-time Carmel artists.

KATE CAREW is the catchy choice for a pen name of Mrs. John Reed, who began her artistic career running a comic strip in the San Francisco Examiner, then for years she was a caricaturist of celebrities for the London Tattler. She has long had a studio in Paris, but in a recent letter of inquiry to her old friend, Miss Morgan, she is still young enough to use modern American slang in inquiring the price of butter, house rent, a servant, bus fare to Monterey, etc., because she and "The Honorable John" are at last planning definitely on returning to Carmel, then she commented more casually on recent sales of paintings.

MISS J. M. CULBERTSON is another "Gallant Lady." In spite of the fact that she is now well along in her 80's and as the result of an automobile accident lost tre sight of one eye and injured one arm, she still continues to paint beautiful pictures of flowers and gardens. In days gone by the sight of one eye and injured companion, Miss Ida A. Johnson, who passed away about two years ago, did some notable "team work" in western galleries and New York galleries where they exhibited together, Miss Culbertson's local landscapes were supplemented by Miss Johnson's marvelous wild-flower paintings, showing the effect of wild-flowers in their native

MISS IDA MAYNARD CURTIS came to Carmel about 1919 and now lives in the Aztec looking place on Santa Lucia and Carmelo. She has traveled extensively. Among her many paintings are local landscapes in oil and some notable ones of the Sierra Mountains.

MRS. JESSIE SHORT JACKSON now lives in Berkeley, but returns frequently to Carmel. She was among the first artists to recognize Carmel as the haven it is for artists. She came in the early 1900's and lived where the El Paseo now stands. Her subjects were landscapes in water color.

MRS. LAURA MAXWELL. "I like that name," I commented, and Miss Morgan exclaimed, with sincerity and enthusiasm, "O, she's a delightful and charming person! Used to be very active in the Forest Theatre plays." She came to Carmel in about 1908, and now lives at the lower end of Camino Real. She has been an earnest painter, doing gardens, landscapes, sand dunes, in oil, but more recently she has been doing water colors. It seems Mrs. Maxwell has the rare gift of practical ability as well as artistic ability, as she has been successful in building houses as investments.

MARY HERRICK ROSS still keeps her house and studio here, but spends most of her time in Piedmont, devoting her care and attention to a little granddaughter. She is celebrated for beautiful oil paintings of flowers.

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YREKA DOUBLE KILLER NEARS

HIS OWN STATUES MONUMENTS FOR TILDEN

Estranged Mate Plans Funeral For Noted Sculptor

San Francisco is dotted with tributes in stone and bronze to the memory of Douglas Tilden, famed deaf and dumb sculptor, whose estranged wife today was planning his funeral. Though his works were famous, Tilden was in dire straits before death living on a slim pension. At left above is his McKinley monument in the Park Panhandle, center a photo of "The Tired Boxer," which disappeared during the 1906 fire, at right, his "Baseball Player," known to many, placed on the main drive in the park.

Tilden, whose heart had been failing for several years, worked day after day in his Berkeley studio. Here is one of his last works, a head of an old friend, William Keith, the late painter.

"Douglas Tilden was one of my art teachers when I was only a girl of 12."

With tear dimmed eyes, Mrs. Elizabeth Tilden, divorced wife of the famed deaf and dumb sculptor, 74, made this assertion today at the Hotel Carlton in Berkeley as she completed arrangements for Tilden's funeral.

"Douglas has been living on a state pension of $30 a month," she stated, "and in the last few months friends have informed me he had been moody and despondent. When he was found dead in his Berkeley studio, he had been painting it to suit his own tastes."

Mrs. Tilden, whose daughter, Gladys Tilden, is now a noted fashion expert in New York and Paris, pointed out she separated from the sculptor in 1925.

"I don't know yet whether the interlocutory decree became final or not," she said. "Douglas had been suffering from a heart ailment, and I guess he just got tired. His life had been a struggle for years.

"At one time Douglas worked as a mechanic to make his livelihood," she stated. "He was almost forgotten by the world but made a comeback."

Tilden had been working at times on his latest creation, a clay model of a frieze for one of the 1938 bay bridge exposition buildings. It was to be a companion piece to his noted work of 1926, when he symbolized "The Bridge" in the figures of two lovers kneeling in embrace across the bay.

His works, famous throughout the world, include "The Mechanics," at Market and Battery streets; the "Football Players," in the University of California campus; the statue to Father Junipero Serra, the "Baseball Player," in Golden Gate Park; the "Tired Boxer," at the Olympic Club, and the "Pioneer Mother."

The noted sculptor died alone in his little studio on the Berkeley flats, probably on Sunday night. He was discovered by Leandro Maldonado, a friend, on the floor near the kitchen stove. The gas in one of the jets was still burning.

LIFE OF VALOR ENDED

MOURNED BY WORLD

Aug 6. 1935.

DOUGLAS TILDEN, SCULPTOR, DEAD

CAREER CLOSES—Douglas Tilden, famed sculptor, found dead yesterday in Berkeley. This picture was taken when he deserted art for a time to work as a mechanic.

ALONE AND IN POVERTY

Deaf Mute Artist's Body Found in Little Studio

Alone, impoverished, California's famous deaf mute sculptor, Douglas Tilden, was found dead yesterday in his little studio on the Berkeley flats.

He had been dead for two days.

Mallet and chisel, that had carried the eloquence of his mute genius to the world for nearly half a century, lay almost within reach of his slender hands.

Latest Work

He had been working on a clay model of a frieze for one of the 1938 Bay Bridge Exposition buildings—a companion piece to his noted creation of 1926, when he symbolized "The Bridge" in the figures of two lovers kneeling in embrace across the waters of San Francisco Bay.

But the new work remains unfinished. The versatile fingers, the courageous heart that fought adversity so long, are still.

Sometime during the lonely hours of Sunday night, Tilden, the man whose statues have ...

Pine Cone Mar. 19. 1937.

Culbertson Art Exhibit

* * * * *

Work of Local Artist to Be Displayed Next Week

PARTICULARLY appropriate to the Easter season is the exhibit of the paintings of Miss Josephine Culbertson, which will be held next Wednesday and Thursday at Levinson's Carmel Garage, for the beauties of nature transfigured with springtime and resurrection has always infused Miss Culbertson's work with a highly individual quality.

Miss Culbertson, who has lived in Carmel since 1906, was born in Shanghai, of missionary parents, and lived in the Orient until at the age of 10 she went with her family to Brooklyn. Among her painting masters was William Merritt Chase, who afterwards conducted master classes in Carmel.

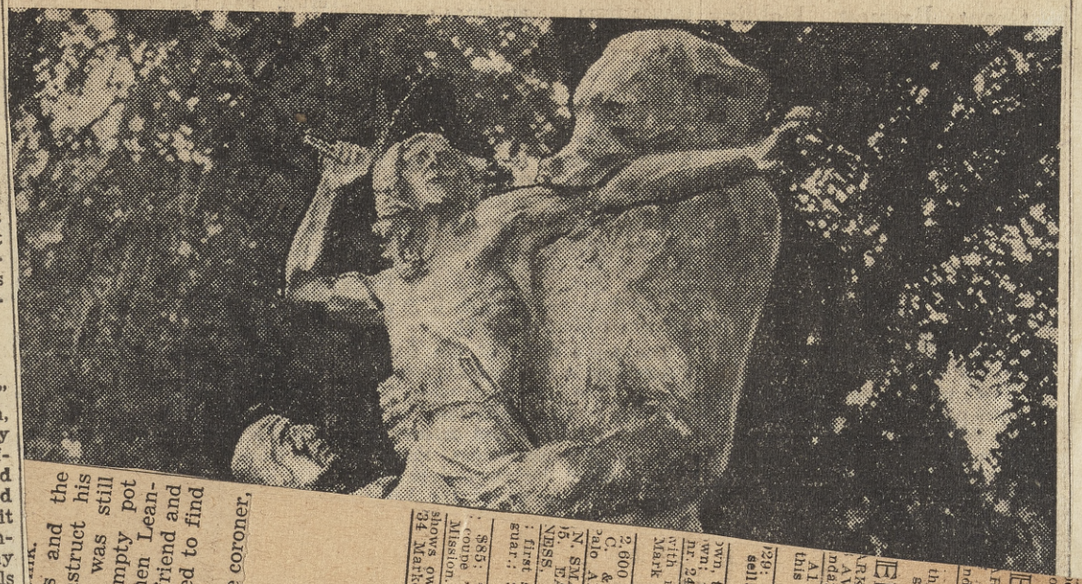
Before coming west Miss Culbertson had successfully exhibited at watercolor shows both in Brooklyn and New York. In the autumn of 1906 she and her life-long friend, Miss Ida Johnson, also an artist, come here to occupy the studio built for them especially by J. F. Devendorf, the founder of Carmel, and made as attractive as possible in order to induce them to become permanent residents. The studio was at the corner of Ocean and Lincoln, where Carmel library now stands.

To a greater extent than many artists, Miss Culbertson and Miss Johnson took an active and constructive part in the life of the community. They founded and carried on for many years the Boys' club which enlisted such well-known and now well-grown figures-about-town as Chief of Police Bob Norton, Don Hale, Winsor Josselyn, Franklin Murphy, Richard Boke, Richard Criley, Gordon Campbell, young James Hopper, John Rockwell, Waldo Hicks, Billy Judson, Harry Aucourt, Bert Comstock, Bill Heron, Joe Mora, Cedric Rowntree, David Prince, the young Leidigs and Wermuths and many others.

Miss Culbertson was also a leading spirit in organizing the first association of artists, and a Civic League, which in the unincorporated days of the village, served a function somewhat similar to that of a council or "town meeting."

Among those who are sponsoring next week's exhibit of works by the 85-year-old artist, are: Mrs. C. Chapel Judson, Mrs. Alice Josselyn, Mrs. W. W. Wheeler, Mrs. Thomas Mulvin, Mrs. B. F. Sowell, Mrs. A. E. Sparks, Mrs. Jack Jordan, Mrs. Norman Reynolds and Mrs. Robert Stanton.

lden, Sculptor, Wills Noted 'Bear Hunt', To Bohemian Club



coroner's office reconstruct his last hours. The gas was still burning under the empty pot yesterday morning, when Leandro Maldonado, an old friend and chess-player crony, called to find him dead.

Maldonado notified the coroner,

Fribune paper
Oct 20 1935.
Verna + I went there Oct 29. 1935.

FOLLOWING an invitational preview this afternoon in conjunction with the dedication of the Perham W. Nahl Memorial Garden, a commemorative exhibition of the work of the late artist and teacher will be held in the gallery of the California School of Arts and Crafts. This exhibit will be open to the public through November 3, from 2 to 5 o'clock daily except Tuesdays and Thursdays. Because of Mr. Nahl's many years of affiliation with the evening classes of the local art school, the gallery will also be open from 7:30 to 9:30 on Monday and Wednesday evenings throughout the show.

The Nahl Memorial Exhibition includes selected examples of paintings, drawings, etchings, lithographs, monotypes, and carvings. Among those who have lent pictures for the exhibition are:

Mrs. Helen Crawford, Mrs. J. R. MacKay, Mrs. Kotany of Point Lobos; F. H. Meyer, S. Minokoski, Dr. William S. Porter, Dean T. M. Putnam, Wm. S. Rice, Dr. F. M. Shook, Professor Oliver M. Washburn, the Nahl Estate, and June, Marylee, and Perham Nahl.

Director Meyer urges those visiting the Nahl Memorial Exhibition to make a point of seeing the Memorial Garden as well, which, in compliment to Mr. Nahl's interest in Oriental art, is in the form of a Japanese garden.

The garden will be dedicated at 3 p. m. by the Japanese Consul-General or a representative. Following this ceremony there will be addresses in the gallery by Professor O. M. Washburn, Dean T. M. Putnam of the university, and by F. H. Meyer, head of the art school.

next page →

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But the new work remains unfinished. The versatile fingers, the courageous heart that fought adversity so long, are still.

Sometime during the lonely hours of Sunday night, Tilden, the man whose statues have attracted under [illegible] Market street, in Golden Gate Pa. in Berkeley, in the art exhibits of the Old World, was seized with a heart attack.

Saucepan on Stove

He was alone—save for his busts and statues. There was no way to call for help. He arose and made his way to the kitchen, and placed a saucepan of water on the gas stove, possibly to brew himself a hot drink.

So at least friends and the coroner's office reconstruct his last hours. The gas was still burning under the empty pot yesterday morning, when Leandro Maldonado, an old friend and chess-player crony, called to find him dead.

Maldonado notified the coroner, and Tilden, whose dream in life had been to make California a second Greece in art, was carried away from his unfinished work, but not from his fame.

Death will probably place him among the great creative sculptors who survived the World War.

Notable Works

His works that every Westerner knows include his masterpiece, "The Mechanics," better known as the Donahue monument at Market and Battery streets; the "Football Players" on the Berkeley campus; the statue to Father Junipero Serra and the familiar "Baseball Player" in Golden Gate Park; the "Tired Boxer" in the Olympic Club, the Spanish-American War memorial monument and the "Pioneer Mother," and his widely-heralded "poem in bronze," the youth and maiden symbolizing "The Bridge."

Born at Chico in 1860, the son and grandson of pioneers of English stock who arrived in California in 1846, Tilden was stricken deaf and dumb from scarlet fever at the age of 5, and never regained speech or hearing. His conversation and brilliant comments on art were conducted on a scratch pad. A red light in his little studio at 834 Channing way announced visitors, who became painfully few in later years, when he was living on an old age pension.

Phelan a Patron

He first taught school in the Berkeley Institute for the Deaf, and drifted into sculpturing through clay modeling. The late Senator James D. Phelan was one of his loyal patrons.

Tilden achieved international fame. He was awarded a bronze medal at the Exposition Universelle in Paris in 1900 and made a member of the Societe des Artistes Francais. In 1920 he surprised the artistic world by laying down his chisel to become a mechanic, and for six years worked at a lathe in a machine shop. But 1926 found him back in his beloved studio.

He is survived by his divorced wife, Elizabeth, and two children, Gladys and Willoughby Lee.

Pine Cone Carmel Mar. 19, 1937.

Culbertson Art Exhibit

* * * * *

Work of Local Artist to Be Displayed Next Week

PARTICULARLY appropriate to the Easter season is the exhibit of the paintings of Miss Josephine Culbertson, which will be held next Wednesday and Thursday at Levinson's Carmel Garage, for the beauties of nature transfigured with springtime and resurrection has always infused Miss Culbertson's work with a highly individual quality.

Miss Culbertson, who has lived in Carmel since 1906, was born in Shanghai, of missionary parents, and lived in the Orient until at the age of 10 she went with her family to Brooklyn. Among her painting masters was William Merritt Chase, who afterwards conducted master classes in Carmel.

Before coming west Miss Culbertson had successfully exhibited at watercolor shows both in Brooklyn and New York. In the autumn of 1906 she and her life-long friend, Miss Ida Johnson, also an artist, come here to occupy the studio built for them especially by J. F. Devendorf, the founder of Carmel, and made as attractive as possible in order to induce them to become permanent residents. The studio was at the corner of Ocean and Lincoln, where Carmel library now stands.

To a greater extent than many artists, Miss Culbertson and Miss Johnson took an active and constructive part in the life of the community. They founded and carried on for many years the Boys' club which enlisted such well-known and now well-grown figures-about-town as Chief of Police Bob Norton, Don Hale, Winsor Josselyn, Franklin Murphy, Richard Boke, Richard Criley, Gordon Campbell, young James Hopper, John Rockwell, Waldo Hicks, Billy Judson, Harry Aucourt, Bert Comstock, Bill Heron, Joe Mora, Cedric Rowntree, David Prince, the young Leidigs and Wermuths and many others.

Miss Culbertson was also a leading spirit in organizing the first association of artists, and a Civic League, which in the unincorporated days of the village, served a function somewhat similar to that of a council or "town meeting."

Among those who are sponsoring next week's exhibit of works by the 85-year-old artist, are: Mrs. C. Chapel Judson, Mrs. Alice Josselyn, Mrs. W. W. Wheeler, Mrs. Thomas Mulvin, Mrs. B. F. Sowell, Mrs. A. E. Sparks, Mrs. Jack Jordan, Mrs. Norman Reynolds and Mrs. Robert Stanton.

Douglas Tilden, Sculptor, Wills Noted Statue, 'Bear Hunt', To Bohemian Club

Oakland Tribune Sept 8 1935

$50,000 WORK GIVEN TO PAY SMALL DEBT

Partington's Portrait of Dead Artist Also Is Left To S. F. Organization

Other Treasures Are Given To Daughter; Adversities Started With Child Malady

In his life, Douglass Tilden, Berkeley sculptor, kept his courage. Fate let him down toward the end. It had haunted him through life. By a mischance, also, it refused him the final, simple rite he had asked for all that was left of Tilden, deaf mute, Californian, artist.

In the last days, in that situation called poverty, he still kept his high courage and willed to the Bohemian Club, San Francisco, his famous statue, "The Bear Hunt." He valued it, in his holographic will, at $50,000. It stands in bronze, high and strong, on the grounds of the California School for the Deaf in Berkeley.

For this $50,000 mass of bronze art Tilden asked in his will that the Bohemian Club pay a certain small debt he had decided he owed to that same school. Also he asked that certain disposition be made of his body, a request that was unfulfilled because no one knew about it until after it was too late.

FUNERAL DIRECTIONS REVEALED AFTER RITES

All of this was disclosed yesterday when Tilden's will was filed for probate in the Alameda County Superior Court, and, at the same time, his "funeral instructions" were disclosed by an attorney.

The instructions directed that no coffin be used, that "an ordinary country wagon be substituted for a hearse, and that "no speech be made over my remains." While these orders lay buried among other papers at his studio at 834 Channing Way, Berkeley, his funeral, held August 8 included a coffin, a hearse and a eulogy.

Despite this, one of the directions of Tilden's burial plan may yet be followed. He asked that his ashes be enclosed in the bronze group of "The Bear Hunt," the same statue by which he hoped to settle his old debt of $500.

ASHES MAY BE PLACED IN OWN HANDIWORK

This may be done. Cremation followed the funeral services, and no disposition of the ashes has been made. If the Bohemian Club follows his last wish and takes over "The Bear Hunt"—as officers last night indicated the club will attempt to do—the ashes may be placed within the bronze.

"The Bear Hunt" has been kept on the deaf school campus in Berkeley for some two-score years, as "a lien" on the $500 debt, Tilden explained in papers found after his death.

With the exception of the bronze and a portrait of himself done in 1894 "by the elder Partington," Tilden bequeathed "everything I am possessed of—works of art, writings, real estate, etc.," to his daughter, Miss Gladys Tilden.

Miss Tilden, formerly associated with a Paris magazine, is in Berkeley attempting to settle the estate. She flew here from New York last month when she received word her father had been found dead, apparently of a heart attack, in his lonely studio.

HEARING AND SPEECH RAVAGED IN INFANCY

The ill fate that dogged the sculptor's footsteps struck first when he was 5 years old—70 years ago. An attack of scarlet fever left him a deaf mute. He sought an education nevertheless, and registered at the California School for the Deaf.

After his graduation in 1879, Tilden was given an art education. For this, Tilden's writings showed, the school claimed $2000. An artist and not a financier, Tilden could not pay.

Instead, he sent "The Bear Hunt" from Paris, where he spent a year modeling it, to the school. They kept it to protect the money he owed, he declared. Tilden was indignant, and disputed the amount of the money he owed.

In 1916, after the statue had been for 27 years on the Deaf School's Grounds, the directors of the school agreed with Tilden's contention that his indebtedness was only $500. But the statue remained through Tilden's years of adversity, and his death came before he ever had arranged for its removal.

WAGON BEDDED WITH HAY ASKED FOR LAST RIDE

Tilden's "funeral instructions" were found by Albert K. Whitton, attorney for his daughter. They explained he had "a horror of coffins," and that he could not "stand the sight of a hearse." He requested that his last conveyance be, if it still existed, "the wagon at the Institute for the Deaf, with fresh hay piled in knee deep so that it smells of meadows and my last journey will be a soft and pleasant one."

The instructions were written in 1903. They concluded:

"I desire no speech to be made over my remains. If my lifework deserves praise, God knows it all, and if it does not deserve praise, judgment belongs to Him alone."

Since the instructions were not found immediately after Tilden's death, his daughter and estranged wife arranged a funeral which included a eulogy given verbally and in the sign language by the Rev. George Gaertner, chaplain of the deaf school.

The late Douglas Tilden, famed Berkeley deaf-mute sculptor, bequeathed this $50,000 bronze, "The Bear Hunt," to the Bohemian Club of San Francisco, it was disclosed with filing of his will yesterday. In return, he asked the club to pay "my debt" to the California School for the Deaf, where the statue has been kept as "a lien" for some two score years. Shown by the group is the sculptor's daughter, **Miss Gladys Tilden,** his principal heir.—*Tribune photo.*

Tribune paper Oct 20 1935.
Verna + I went there Oct 29. 1935.

FOLLOWING an invitational preview this afternoon in conjunction with the dedication of the Perham W. Nahl Memorial Garden, a commemorative exhibition of the work of the late artist and teacher will be held in the gallery of the California School of Arts and Crafts. This exhibit will be open to the public through November 3, from 2 to 5 o'clock daily except Tuesdays and Thursdays. Because of Mr. Nahl's many years of affiliation with the evening classes of the local art school, the gallery will also be open from 7:30 to 9:30 on Monday and Wednesday evenings throughout the show.

The Nahl Memorial Exhibition includes selected examples of paintings, drawings, etchings, lithographs, monotypes, and carvings. Among those who have lent pictures for the exhibition are:

Mrs. Helen Crawford, Mrs. J. R. MacKay, Mrs. Kotany of Point Lobos; F. H. Meyer, S. Minokoski, Dr. William S. Porter, Dean T. M. Putnam, Wm. S. Rice, Dr. F. M. Shook, Professor Oliver M. Washburn, the Nahl Estate, and June, Marylee, and Perham Nahl.

Director Meyer urges those visiting the Nahl Memorial Exhibition to make a point of seeing the Memorial Garden as well, which, in compliment to Mr. Nahl's interest in Oriental art, is in the form of a Japanese garden.

The garden will be dedicated at 3 p. m. by the Japanese Consul-General or a representative. Following this ceremony there will be addresses in the gallery by Professor O. M. Washburn, Dean T. M. Putnam of the university, and by F. H. Meyer, head of the art school.

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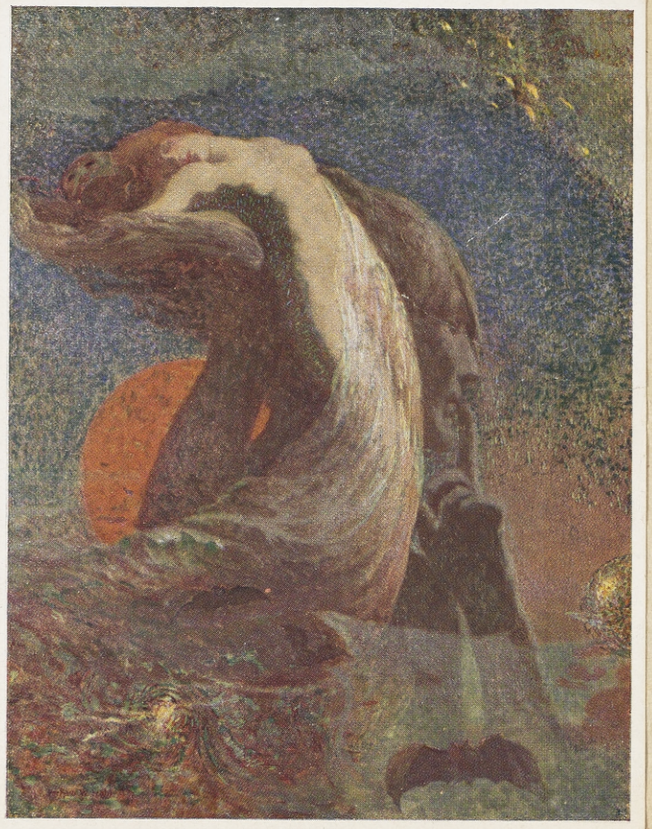
WHISPERS
from the etching by
PERHAM W. NAHL



MORPHEUS
FROM THE PAINTING BY
PERHAM W. NAHL
UNIVERSITY OF CALIFORNIA

COPYRIGHT 1926

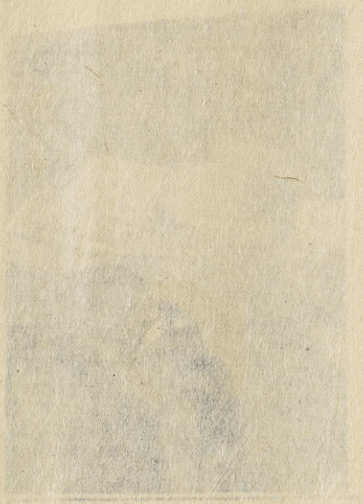
BOUND
from the etching by
PERHAM W. NAHL

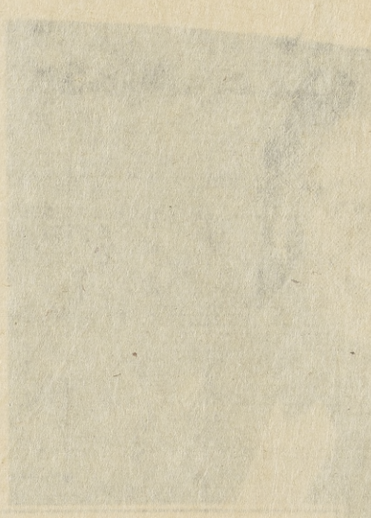
SOMNUS
from the etching by
PERHAM W. NAHL

EEKLY POLL OF INTEREST

UT IS STILL BELOW HIS

ns in Roosevelt's Popularity Since Elec





"The Two Oaks," a painting by the late William Keith, California artist. It is on exhibition at the San Francisco Museum of Art in a survey of landscapes from the primitive Gothic through the nineteenth century. June 7. 1936

Myrtle + Mabel + Edwina

Daddy's head is with this

Carmel Art Association

Carmel Art Gallery

Exhibition of Water Colors

May 15—June 15, 1934

11 24

1. WINTER LANDSCAPE — James Fitzgerald
2. MOUNTAINS — John O'Shea
3. LAND OF SMOKES — John O'Shea
4. FISHER HARBOR — Armin Hansen
5. BROADSIDE ON — Armin Hansen
6. STRANDED — Armin Hansen
7. CARMEL RIVER — Paul Whitman
8. OLD HOUSE—Monterey — Paul Whitman
9. IN THE BARN — Paul Whitman
10. CARMEL BEACH — Homer Levinson
11. MAGNOLIA IN MOONLIGHT — Henrietta Shore
12. CATHEDRAL ROCKS — Wm. Watts
13. CALIFORNIA WILD FLOWERS — Laura Maxwell
14. MARINE — Edith McQuire
15. SPANISH CHURCH — Rowena Abdy
16. MARBLE BRIDGE — Wm. Watts
17. OLD SALOON IN THE SUR — Burton Boundey
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22. THE SUMMIT — Stanley Wood
23. MONTEREY PINE — Percy Gray
24. LEAF-SHADOWED ROCKS — Paul Dougherty

NORTH EAST GALLERY

25. STILL LIFE — Rowena Abdy
26. TALL PINES — De Neale Morgan
27. CAPRI MARINE — Wm. Ritschel
28. CAPRI WALLS — Wm. Ritschel
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32. MARINE — E. M. Heath
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34. OLD SYCAMORE — E. Cheney Brown
35. CHRYSANTHEMUM — J. M. Culbertson

The Carmel Pine Cone
July 3, 1936.

About Laura Maxwell, Artist and Pioneer Carmelite

By THELMA B. MILLER

...power had been and never would be color.

...ll prove it to you," said Mrs. ...well. She took an orange, laid it ... niche on the rock, and asked ...friend to say where the orange ... She couldn't find it.

...s. Maxwell paints the rocks of ...s, the twisted cypresses, the ... and thrilling blue of the sea, ...translucent green of little hid- ...coves, in a manner particularly ...own, strongly and with convic- ... Always the fine sense of bal- ...e, arrangement and judicious se- ...ion is manifest. A brilliant, driv- ...imagination infuses her work, ... particularly the flower pieces, ...ch she endows with an overflow- ... opulence and often a peculiar ...tic quality. This is notable in ...ne of her arrangements of Cali- ...nia wildflowers. Far from being ...mble field flowers as she has ...nted them, they become, through ...ection and arrangement, some- thing royal and triumphant, just as they themselces through sheer force of numbers, as over in Kern county, become incredible and overwhelm- ing.

...part to save them for mankind.

More than a century and a ... ago in historic Independence ha... Philadelphia, the courageous fou... ers first gave voice to these liberties as the creed of a whole people. Rulers of an autocratic world were aghast at their audacity, and the oppressed populations of other countries cheered their bold leadership.

Dictatorships hold sway in the world today. Men have lost their freedom after only brief tastes of it, and war threatens. But come what may elsewhere—war, chaos, autocracy—America proposes to hold aloof from it and to preserve those liberties set forth in the Declaration of Independence.

" . . . We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed . . . " ,

Alive still and fresh in their essential dignity, in their simple, straightforward sincerity, those words stand today as the greatest single expression of the true spirit of America.

* * *

Zioncheck again breaks into headlines. The only thrill in that was experienced by the newspaper man, who thought it was "signed check."

* * *

THE two big political shows are over. Both sides have let fly their opening barrages in the presidential campaign of 1936, and for the moment have ceased firing to let their guns cool before the next assault.

There is a lull while weary politicians get some of the wind they blew forth over agitated ether waves

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Myrtle + Mabel + Edwina

Dad dups head 3 with this

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About Laura Maxwell, Artist and Pioneer Carmelite

By THELMA B. MILLER

IN case anyone has been looking for Laura Maxwell, who has a way of turning up in unexpected places, with her pictures and painting paraphernalia, and not always in one of her various studios, I discovered her this week behind the lovely tangle of wild shrubbery at the home of her brother, Paul Prince. I went down to see more of her paintings, of which I had had just a tantalizing glimpse at the monthly Art Gallery shows, and incidentally to get a better insight into the personality of a particularly vigorous and yet in some ways typical "old Carmelite."

There are not so many of them left, that "bohemian" group of artists who lived so simply, enjoyed life so fully, and yet were regarded as a race apart by the few "city folks" who found their way here. Those who were here before the San Francisco fire, when Carmel's first boom occurred on the heels of the exodus from the stricken city, are the old artistic aristocracy of Carmel. And of those, Laura Maxwell is one of the few who has been contnuously associated with Carmel ever since, though she has made many trips abroad, and during one period, when she was living in France, was away for four whole years. They were long years to her, and when she came back that time, driving alone across the continent just so that she could be steeped in the feeling of her own land, and get all the "expatriate" cobwebs out of her brain, she resolved to roam no more. It was only after seeing and painting the choice beauty of the world that she realized afresh, and fully, the beauty of California and the special beauty of the Monterey Peninsula.

And Mrs. Maxwell has done much to translate and preserve the beauty of California, in a mediu[illegible] which she employs with a forthright vigor much in keeping with her outward personality. She paints more in watercolor than in oil, first, because in scrambling about Point Lobos, her favorite haunt for more than a quarter of a century, she found that a 30-pound kit of oils was a serious handicap. Preferring to complete the painting in the natural setting which inspired it, rather than working from sketches or "notes," as many artists do, she began working in water colors, with the idea that if she did not like the result she could always do the picture over in oils. But she found that due to the purity of color possible in watercolors, she was better satisfied to leave most of her work in the original medium. She uses extraordinarily large brushes, larger even then some artists use for oil, and, as she expressed it, "slathers" of paint. The result is a vigor which few artists achieve in the comparatively limited medium.

Mrs. Maxwell sees nature in brilliant, forthright colors, which makes her particularly adept at catching the spirit of California flowers. She has painted innumerable gorgeous floral still-lifes, which she arranges with consummate artistry—so well recognized that she is frequently invited to judge flower shows—and made more effective by the crafty addition of charming bibelots which she has picked up in her travels. She has a beautiful Canton bowl, lined with a clear and lovely blue-green, which she uses so often for a "cool" note in her decidedly warm floral compositions that she calls it her "signature."

This artist realizes that many people are unaware of the full blazing color of California, or that they fail to analyze the colors that they do see. A friend disagreed with her as to her comments, in paint, on colors of a particular Lobos scene. She saw a certain rock as orange, and her friend insisted that the rock was not, never had been and never would be that color.

"I'll prove it to you," said Mrs. Maxwell. She took an orange, laid it in a niche on the rock, and asked the friend to say where the orange was. She couldn't find it.

Mrs. Maxwell paints the rocks of Lobos, the twisted cypresses, the deep and thrilling blue of the sea, the translucent green of little hidden coves, in a manner particularly her own, strongly and with conviction. Always the fine sense of balance, arrangement and judicious selection is manifest. A brilliant, driving imagination infuses her work, and particularly the flower pieces, which she endows with an overflowing opulence and often a peculiar exotic quality. This is notable in some of her arrangements of California wildflowers. Far from being humble field flowers as she has painted them, they become, through selection and arrangement, something royal and triumphant, just as they themselces through sheer force of numbers, as over in Kern county, become incredible and overwhelming.

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